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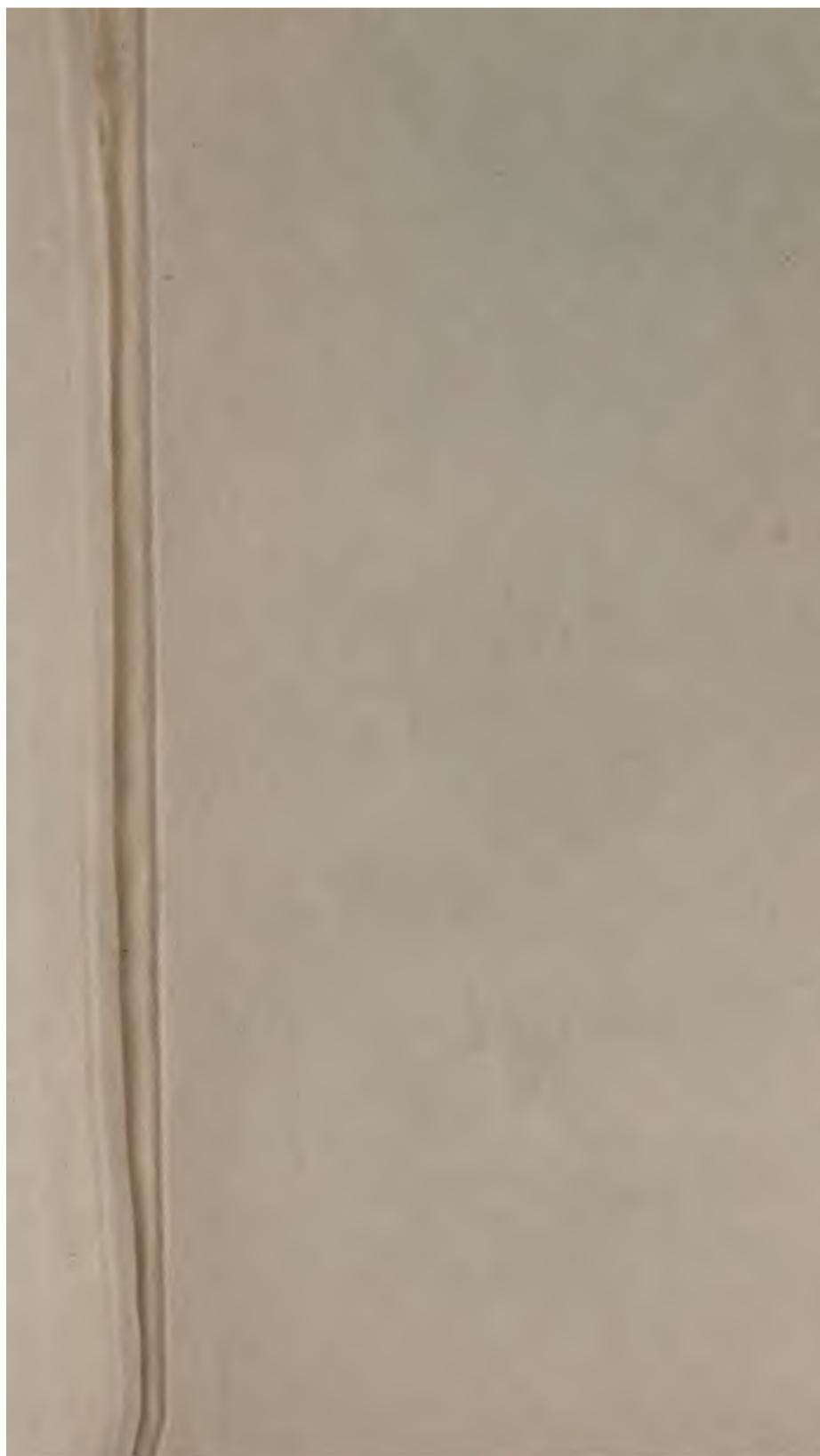
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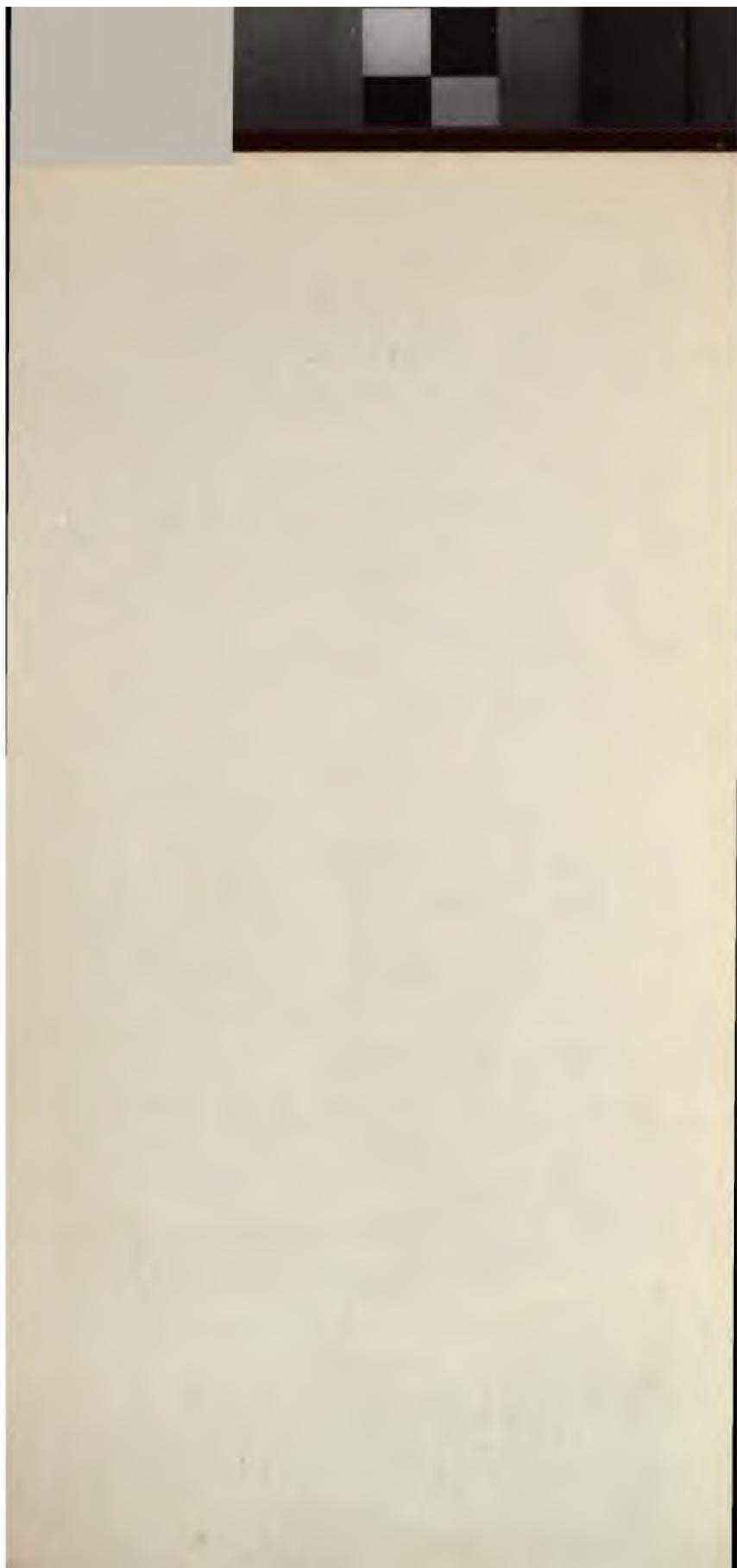


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THE  
F R O G S  
OF  
ARISTOPHANES,

WITH  
NOTES

CRITICAL AND EXPLANATORY,

ADAPTED TO THE USE OF SCHOOLS AND UNIVERSITIES,

BY

T. MITCHELL, A. M.

LATE FELLOW OF SYDNEY-SUSSEX COLLEGE, CAMBRIDGE.

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καὶ πολλὰ μὲν γέλουά μ' εἰ.  
πέιν, πολλὰ δὲ σπουδαῖα. Rau. 389.

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## INTRODUCTION.

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THOUGH a certain chain and connexion of ideas brings the “Clouds” and “Frogs” of Aristophanes in some respects in close proximity to each other, and consequently justifies the editor in making the one an immediate subject for examination after the other, nothing could be wider apart in other respects. Many a year and many an event had passed between the two. Boys had become men, girls had changed into mothers, and of the thousands who had commended or found fault with the first production, many hundreds had gone where merriment and objurgation are alike unknown, before the second was performed. Two things, however, remained as before: war, the terrible Peloponnesian war, was still raging without the walls of Athens, and the genius of Aristophanes—alike powerful for amusement and instruction—was imparting its annual lessons within. Never had that genius manifested itself more powerfully than on the present occasion, and whether politics or religion, literature or science were concerned, never was there a call upon that genius for greater energy and decision.

Of that fatal compact, silently but not the less effectually made between Pericles and the Athenian people—the one bargaining for amusement, pay, outward splendour, and nominal sovereignty, the other contenting himself with the possession of unostentatious but real power, and secretly no doubt reserving to himself the right of transmitting that power under a more substantial title to his children—the extrinsic decoration was gradually wearing off, and the real deformity daily developing itself. The compact itself having been sealed by an act of the grossest spoliation and robbery, the nature

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of which we have fully explained in preceding volumes, the scourges of the gods, who then as now made scourges of men's pleasant vices to punish them withal, had fallen on the two contracting parties, while the wax was almost hot upon their parchments. War without and pestilence within were doing their work with both ; the children of Pericles sank beneath the latter, the father soon followed, leaving to the partners in his public guilt such legacy as their united folly and wickedness deserved. What the state of things was in Athens under his immediate successors, Cleon and Hyperbolus, former productions of Aristophanes have shewn us : these men, it is true, had disappeared : but what then ? the vice was in the system—"another and another still succeeded," and to democratic Athens "the last knave was welcome as the first." At the period of which we now write, the legitimate successor of these two pestilent demagogues was a person of the name of CLEOPHON. Originally a maker of musical instruments, clearly not of true Attic origin (*infr. 649.*), and perhaps not even speaking the language correctly, the innate vices of the Athenian constitution had placed this man at the head of public affairs ; and for a time at least, the life and fortunes of every man in Athens might be said to hang upon his nod. What the state of those affairs was under such a domination is best learned from the pages of Xenophon, and the legal speeches of Isocrates and Lysias. Violent party-spirit—heart-burnings and jealousies—the disruption of all family and social ties—treacheries—commotions—exile—assassination and massacre—all the worst features of disorganized society meet us at every turn. How the case stood in regard to religious matters, the play to which we now invite attention will be our best guide ; but before examining it for that purpose, we must previously take a brief but general view of some of those departments of literature, which have thrown such a prestige over the name of Athens, and which to thoughtless minds seem to offer a full equivalent for the many real evils which beset her.

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Oratory had evidently fallen from her high estate. That the eloquence of Cleophon was of an inferior order, (and his commanding position in the General Assembly necessarily obliges us to look first to him,) is clear from the little notice taken of it by contemporary writers. Without any pretence to the thunders and lightnings which Pericles had thrown into his addresses to the people, the eloquence of Cleophon seems to have been inferior even to the fluent and powerful oratory of Cleon. Of the other orators, Alcibiades had been and was in exile. Antiphon (if still living), Isoerates, and Lysias, were writing speeches for others, rather than delivering speeches themselves; and when they did deliver them, the law-courts rather than the Assembly were their scene of operation. That Philosophy had been making progress among the lower classes of society, is evident from frequent allusions in the following play. The dramas of Euripides, who delighted to throw into his tragedies all his book-learning on these matters, (and besides what he had learned orally from Anaxagoras and Archelaus, his collection of <sup>a</sup>treatises on philosophical subjects must have put the whole science of the times pretty nearly at his command,) had taught much scientific mischief from the stage, while his fellow-student Socrates was still to be found, as at the time of the *Clouds*-exhibition, in every public place of Athens, imparting gratuitously to those who chose to be his auditors that knowledge, which in the higher classes of society was bought of foreign sophists at so high a price. Little mention is made of that remarkable person in the ensuing drama, but in the little that does occur, it is observable that after a lapse of nearly <sup>b</sup>twenty years, his philosophy is still characterised as puerile and trifling, and more remarkable for *subtilty* than any real instruction. And happy had it been for the name of Socrates in particular, and of Philosophy in general, had the epithets of

<sup>a</sup> Cf. infr. v. 1377.

<sup>b</sup> The "Clouds" were exhibited B. C. 423: the "Frogs" B. C. 405.

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*trifling* and *superficial* been the only ones that could be with truth applied to it. It must have been at this very period, however, that he had been orally propounding those opinions, which his disciple Plato soon afterwards thought proper to reduce to writing, opinions so extraordinary, and we may even add, so atrocious, that whatever sway the word Philosophy may have over vulgar and credulous minds, men of sense will carefully observe and consider what is recommended to them under that specious name, before they give it their sanction or support. Why Aristophanes should have made those opinions the subject of merriment and satire in a play, which among our present remains of him follows the "Frogs" in point of time, without naming either the philosopher who originated, or the philosophic pupil who took the trouble to hand them down to posterity, it will be time to inquire, when that play, or rather some portions of it, (the nature of the satire rendering the whole of it inadmissible into the present publication,) come before us for consideration.

If oratory and philosophy wore no very attractive garb at Athens, when the exhibition of the Aristophanic "Frogs" took place, it was still worse with the drama, at least with that graver department of it, from some scanty portions of which many readers derive their whole notions of Attic policy and Attic manners. Of the great Three, who had hitherto supported it in such extraordinary splendour, Æschylus had been gathered to his fathers about half a century before, and his two successors had very recently gone to that world of spirits, where intellectual as well as adventitious greatness has to answer for the use or otherwise of what has been entrusted to both for the sole benefit of fellow-men. Their departure seems to have been a signal for all the unledged coxcombs of Athens to rise in a body and say, "Let us write for the <sup>c</sup> stage!" What debauches were committed on the public mind at Athens by

<sup>c</sup> Cf. infr. 86, sq.

detached individuals under the influence of such a spirit, we are little concerned to inquire: our business is to see what effect this collective folly had upon the mind of Aristophanes. To break such butterflies upon a wheel, was of course a task unworthy of that poet's talents; but this sudden decadence of dramatic power—a decadence as striking as its original outburst had been—naturally led his thoughts to by-gone days, and the result was—the production before us. To bring the mighty dead before his countrymen, as the living offered no attractions for that purpose—to contrast past and present dramatic schools in the persons of *Æschylus* and *Euripides*—to dispel prejudices and misconceptions, and to settle finally in the minds of his countrymen where in such productions they might look not only for the soundest intellectual enjoyment, but also for the best guides in political and religious knowledge, were evidently among the primary objects, which gave birth to the comedy known to us by the title of the “Frogs:” and at first sight nothing further seems required for a full enjoyment of that drama, than a general knowledge of the productions of the two contending parties, the subjects on which those productions were founded, the characters which predominated in them, the sentiments which pervaded them, and such outer forms of diction, metre, and music, as clothe the dialogue or choral odes. But a little further acquaintance with the play itself will shew that this is far from satisfying all the phenomena of the piece, and that an under-current is perpetually at work, which it becomes necessary to account for, as well as that which lies upon the surface. To an explanation of that under-current we now address ourselves, and offer such elucidations as our ability will admit.

Whatever knowledge of ancient worship and divinities other works of antiquity may require for their due understanding and enjoyment, a general acquaintance with the rites of Ceres and Bacchus is indispensably necessary, before we can in any way appreciate the Frogs of Aristophanes. Without some knowledge of the outer forms of both, many single expressions of

the poet will be wholly enigmatical to us, and without a strong feeling of the inward and widely different genius of both, it will be impossible to comprehend thoroughly, why in the dramatised Æschylus and Euripides, as they exhibit themselves in the following play, the name of the first is by every possible contrivance connected with the sacred and mysterious rites of Eleusis, while the latter is made the favourite, and, as it were, immediate protégé of the wine-god in his own proper person. Before we proceed therefore to an examination of the play itself, it will be necessary to advert more or less largely to the two worships themselves—to the necessities or causes out of which they grew—the countries which gave them birth—and a knowledge of their general natures and diversities: and finally we must examine, whether at the time the “Frogs” was exhibited, proceedings in regard to both these worships had been in operation, which divided the little world of Athens as much in regard to religious as to theatrical opinions. When we consider how close a veil antiquity threw over most of these ‘points—the severe penalties which awaited any open profanation of <sup>g</sup> mysterious rites, and the jealousy with which the remotest allusion to them was viewed, it cannot be supposed that at this time of day we can unravel all

f Hence (and some opinions of the learned Creuzer, to which attention will be hereafter called, make it necessary to impress the passages on the reader’s mind) Aristophanes, when speaking of *Eleusinian*, Euripides, when speaking of *Bacchic* mysteries, observe :

Χο. οὐ σέβας ἀρρήτων λερῶν, θυ  
μιστοδόκος δόμος  
ἐν τελεταῖς ἀγαῖς ἀναδείκνυται.

Arist. Nub. 302.

Περ. τὰ δ’ ὅργια ἔστι τὸν ἰδέαν ἔχοντά σοι;  
Δι. ἄρρητ’ ἀβακχεύτοισιν εἰδέναι βροτῶν.  
Περ. ἔχει δὲ ὁ ὑπηρησις τοῦσι θύουσιν τινα;  
Δι. οὐ θέμις ἀκούσαται σ’, οὐτὶ δέξι’ εἰδέναι.

Eurip. Bacch. 471.

g A stronger proof of this cannot be given than in the well known case of Alcibiades. As this incident in Attic history is illustrative of Aristophanic Comedy in more points than one, a full account of it will, if possible, be given in the Appendix (A.).

their difficulties ; but enough, we think, can be collected to throw some additional light, and consequently some additional interest, upon this valuable drama, and also evince that in the part which Aristophanes took, when the religious interests of his country were at stake, he is as much entitled to our respect and admiration, as in the side which he joined in regard to her political institutions. Even as concerns that little interlude, which gave a name to the following play, and which no doubt is uppermost in a reader's mind the moment the play itself is named, something perhaps may result from our inquiries to shew, that it is less of an extravagance, and has more reference to the actual business of the drama, than has been usually supposed ; but much and far more important business must be discussed, before we come to a matter comparatively so trifling.

"The more I investigate the ancient history of the world," says the excellent Schlegel, "the more I am convinced that the civilised nations set out from a pure worship of the Supreme Being ; that the magic power of nature over the imagination of the successive human races, first, at a later period produced polytheism, and finally, altogether obscured the more spiritual religious notions in the popular belief ; while the wise alone preserved within the sanctuary the primeval secret. Hence mythology appears to me the last developed, and most changeable part of the old religion." (*Schlegel quoted, Quart. Rev. No. CXXV. p. 124.*)

In which of two forms the first departure from a spiritual worship of the Deity would make its appearance, a little reflection will easily tell us. The idea of real Deity being once obliterated, the feelings and appetites of mankind, as Virgil has intimated, would naturally become as deities to them ; and of these the two most urgent were necessarily those which concern the support and preservation of human life. Hence an anxious and reverential look to that earth, from which proceeded the materials for the craving wants of nature, and to those skyey influences, which from some mysterious cause

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seemed as operative in bringing the parturient labour of the soil into complete birth. That this feeling should first have embodied itself in an Egyptian divinity, equivalent to the Demeter, or Mother-Earth of Greece (<sup>h</sup> Herodot. II. 59.), might be expected from the manner in which the land of Egypt was supplied with her chief article of subsistence ; but from literary reasons, which it is unnecessary to specify more minutely, it is to the soil of Greece that we are to look for a fuller development than the Egyptian Isis affords, of the feeling connected with the entire subject, viz. that death of nature, which during a certain period of the year prevails in every country more or less, and that rejuvenescence, when all again seems to revive from the transient dissolution into which it has been thrown. In conformity with this theory, (and the earlier scenes of the present drama, utterly unintelligible without a perfect understanding of it, must be our apology for entering into it), the Grecian DEMETER appears, and not merely in poetry, as the mother of two children, the one representative of the joyous, the other of the mournful principle of nature ; the first hanging at a maternal breast, swoln with the full tide of life, and drinking largely at its fount ; the latter lost for a time to that mother's love, buried in the depths of earth, and consequently an object to her of deep solicitude and anxiety. The mournful principle has long been, or rather ought to have been long known to us, under the name of <sup>k</sup> PERSEPHONE :—how long is the joyous one of IACCHUS to be confounded with the

<sup>h</sup> Add the invocation of the Egyptian chorus in Aeschylus :

μᾶ Γᾶ, μᾶ Γᾶ, βοῶν  
φοβερὸν ἀπότρεψε. Suppl. 866. 875.

So also the Orphic verse quoted by Diodorus (I. 12.) : Γῆ μήτηρ πάντων, Δημήτηρ πλουτοδότισσα.

<sup>i</sup> At gemina et mammosa, Ceres est ipsa ab Iaccho. Lucret. IV. 1162. Cf. Suidas in voc. Creuzer's Symbol. III. 337—8—9.

<sup>k</sup> Περσεφόνη (φέρειν φόνον), *death-bringer*. Our unfortunate habit of expressing heathen divinities by Roman instead of Grecian names, (and it is not the only evil of making the study of Latin authors anterior to that of Greek authors,) makes us, while using the term Proserpine, lose sight of the meaning which ought to attach to the word.

name of a deity, with whom he originally had nothing in common, and from whom, if we wish to have correct notions of antiquity in general, and of the proceedings of Aristophanes in the following drama in particular, we must learn to separate him wide as the poles <sup>1</sup> apart?

<sup>1</sup> How and why *Iacchus* is thrust out of his proper place in the following ode of the *Bacchic* Euripides, the reader will better understand, when the religious opinions and objects of that poet have been fully laid before him. The ode, most beautiful it must be admitted in itself, occurs in the poet's 'Helen,' having little or no reference either to what precedes or follows it, and evidently thrust in to serve some purpose of the day. Deeply illustrating, however, as it does, the foregoing theory of a double principle in external nature—the winter death, and the vernal resurrection—we insert as much of it as has reference to our present view, leaving the remainder to be embodied, where it will find a more appropriate place.

\* \* \*

'Ορεά ποτὲ δρομάδι κάλω  
μάτηρ θεῶν ἐσθόθ  
ἀν' ὀλάντα νάπῃ  
ποτάμιον τε χεῦμ' ὑδάτων  
Βαρύβρομόν τε κῦμ' ἄλιον  
πόθῳ τὰν ἀποιχομένας  
ἄρρητου κούρας·  
κρόταλα δὲ Βρόμα διακρύσιον  
λέγτα κέλαδον ἀνεβόα,  
Θηρῶν θεὶς ζυγίους  
ζεύκαστα θεὰ σταίνας,  
τὰν ἀρπασθεῖσαν κυκλίων  
χωρῶν ἔξω παρθενίων  
μετὰ κούραι αἰελλόποδες  
δὲ μὲν τόξοις "Ἄρτεμις, ἀ δ"  
ἐν ἔγχει Γοργὺδ πάνοπλος·  
αἴγαζων δὲ ἐξ οὐρανίων

\* \* \*

ἄλλαν μοῖραν ἔκραινε.  
δρομαίων δὲ θεὶς πολυπλανήτων  
μάτηρ ἔπαυσε πόνων,  
μαστείσουσα πόρους  
θυγατρὸς ἀρπαγῆς δολίους,  
χιονοθρέμμονάς γ' ἐπέρασ·  
Ίδαιαν Νυμφᾶν σκοπίας·  
ἥπτει δὲ ἐν πέρθει  
πέτρινον κατὰ δρία πολυνιφέα·  
Βροτοῖσι δὲ ἄχλοια πεδία γῆς  
οὐδὲ καρπίζουσαν ἀρότοις.

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But the case of a double principle, a joyous and a mournful one, did not end in Greece with the mere external changes of nature. The inner world of man was found to have its variations, as well as the outward frame of nature round him. The being, late so gay, suddenly droops, and medical skill cannot tell why. Dreadful visions haunt his couch, and the earth, which late had fostered him as a mother, now borrows a "fury-form, and seems anxious to shake him from her bosom. What has occasioned this dreadful change? The sting of guilt is at his heart, the wrath of an avenging power has been awakened: "And are there no means," the sufferer asks himself, "of appeasing an offended Deity, or will another life continue the torments which have so terribly begun in this?" The Being, who framed the heart to ask these questions of itself, did not leave them to be asked in vain even in the heathen

λαὸν φθείρει γενέδυ·  
 ποίμναις δ' οὐχ ἔτι θαλερᾶς  
 βοσκᾶς εὐφύλλων ἐλίκων·  
 πολέων δ' ἀπέλειπε βίος,  
 οὐδὲ ἡσαν θεῶν θυσίαι,  
 βαρμοῖς τ' ἀφλεκτοῖς πέλαγοι·  
 πηγαδός τ' ἀμπανεῖς δροσερᾶς  
 λευκῶν ἐκβαλεῖν ὄδάτων  
 πένθεις παιδὸς ἀλδστορ.  
 ἐπεὶ δ' ἔπαντ' εἰλαπίνας  
 θεοῦς βροτείφ τε γένει,  
 Ζεὺς μειλίσσων στυγίους  
 ματρὸς ὄργας ἐνέπει,  
 "βάτε, σεμνὰς Χάροτες,  
 ἵτε, τῷ περὶ παρθένῳ  
 Δῆοῖ θυμωσαμένῃ  
 λέπαν ἀλλάξαιτ' ἀλαζή,  
 Μοῦσαι θ' ὑμνουσι χορῶν·  
 χαλκοῦ τ' αἰδάν χθονίας,  
 τύμπανα λάβετε βιρσοτερῆ."  
 καλλίστα τότε πράτα μακάρων  
 Κύπρις γέλαστέ τε θεὰ  
 δέξατό τ' εἰς χέρας  
 βαρύβρομον αὐλὸν  
 τερφθείσ' ἀλαλαγμῷ.      Helen. 1321, sq. Cf. infr. p. 77.

m The Demeter-Erinnyes.

world, at all events in that portion of it with which we are best acquainted : and the same three imaginary Deities, whom Attic poets introduced to explain the changes of the external world, Attic priests and legislators called in to satisfy the more fearful maladies of the moral world. Leaving it to other writers to describe more minutely the nine days' rites and ceremonies which took place annually at Athens or at Eleusis for this <sup>m</sup>purpose, we content ourselves with observing generally, that those of the first five were such as a soul ill at ease, and anxious to reconcile itself with an offended Deity, found to be the best adapted to the purpose—fasting, sacrifice, and prayer—lustral rites by fire and water—and, it may be, confession of sins. But the sixth day arrives, and all is changed : the expiatory rites are over—the load of present guilt and sorrow is removed—the glad name of IACCHUS resounds from mouth to mouth—the joyous procession is formed, which with the image of Iacchus preceding, transports so large a body of worshippers from Athens to Eleusis, feast and dance consuming the hours there, till night arrives, and solemn revelations assure the listeners not only that sins, duly expiated, are forgiven, but that a new life and happier scenes await the departed <sup>n</sup>good, and that consequently whether death or a future and eternal life are in their thoughts, those thoughts might rest in peace and <sup>o</sup>hope.

<sup>m</sup> St. Croix, *Mystères du Paganisme*, I. 312, sq. Creuzer's *Symbolik* IV. 524, sq.  
<sup>n</sup> Cf. infr. 421—432. and add the beautiful fragment in Sophocles :

ὡς τρισόλβιοι  
κεῦνοι βροτῶν, οἱ ταῦτα δερχθέντες τέλη  
μόλωσ' ἐς "Αἰδουν" τοῖσθε γάρ μόνοις ἔκει  
ζῆν ἔστι, τοῖς δ' ἄλλοισι πάντ' ἔκει κακά.  
(fr. 719, ap. Dind.)

<sup>o</sup> The passage of Isocrates, in which this sentiment occurs, is almost too well known to need insertion. Δήμητρος γάρ ἀφικομένης εἰς τὴν χώραν ὅτ' ἐπλανήθη τῆς Κόρης ἀρπασθείσης, καὶ πρὸς τοὺς προγόνους ἡμῶν εὐμενῶς διατεθείσης ἐκ τῶν εὐεργεσιῶν ἂς οὐχ οἶόν τ' ἄλλοις ἢ τοῖς μεμυημένοις ἀκούειν, καὶ δοσῆς δωρεᾶς αἴτερ μέγισται τυγχάνοντιν οὖσαι, τούς τε καρπούς, οἱ τοῦ μη θηριωδῶς ζῆν ἡμάς αἴτιοι γεγόνασι, καὶ τὴν τελετὴν, ἵνα οἱ μετασχόντες περὶ τὸ τῆς τοῦ βίου τελευτῆς καὶ τοῦ σύμπαντος αἰώνος ἡδίους τὰς ἀλπίδας ἔχουσιν, κ. τ. ἐ. Isoc. Paneg. 46, a. For the expression τοῦ σύμπαντος αἰώνος, compare Isoc. 50, b. 138, b. 218, c.

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That many of the outward ceremonies connected with Eleusinian rites came to Athens from Egypt, there can be little doubt; whether the higher revelations just commemorated, (and for which alone, be it observed, we have positive and satisfactory testimony, all the rest that learned men have said upon the subject, being mere conjecture,) we take not at present upon ourselves to say. In terming this worship of Eleusis, as we shall frequently be found to do in the following notes, the aristocratical worship of Athens, nothing more is meant than this: that though we can never get at an accurate knowledge of what those rites contained, yet enough of them has transpired to shew, that they propagated doctrines, which any body of men, on whom the responsibilities of government, and consequently the maintenance of good morals lay, were bound studiously to maintain; an elective aristocracy, because, as the very name implies, they had been selected from those, by supposition the best and most virtuous, for such very purposes; an hereditary aristocracy, because in addition to the demand for the performance of the same solemn duty, there was the superadded obligation of gratitude for privileges conferred rather for ancestral merits, than for actual merits of their own. Why Aristophanes has in the following play made the poet Æschylus the apparent representative of this aristocratical worship, it will be time to consider when the *probable* as well as actually known revelations of these mysteries come to be investigated, as also some peculiar circumstances in the poet's birth, his position in society, and the tendency of his writings in reference to this point. (Appendix F.)

If the opening scenes of the following drama required this brief notice of Eleusinian rites, those which follow oblige us to enter into much larger details respecting a worship of a widely different nature, a worship highly democratic in its character, and which, in the true spirit of its parent, we shall find, if we are not mistaken, eventually thrusting itself into ground, where it ought never to have been allowed to place its foot.

Though far from sharing in that profound admiration which many evidently feel for Egyptian wisdom, (and our reasons we could largely give if necessary,) we love, like others, to linger along its mystic stream ; and to effect that purpose, (but not without the strictest attention to the general illustration of the following drama, which we are bound ever to keep in view,) we here venture to take a step in chorography, which we cannot presume to think that the D'Anvilles of the day will much approve.

Taking the common map of Cellarius, which stands as the twenty-eighth in his collection, and is headed, "Oriens, Persia, India, &c." we venture to place in its south-western corner as much of ancient Egypt as reached to its "hundred-gated" Thebes, and consequently to two hills contiguous to the Nile, the one on its eastern, the other on its western bank. (*Synesius de Provid.* p. 94.) And now what does our imaginary map present ? On the northern part we have that great mountain-chain, which under the names of Caucasus or the Himalayas has of late added so much to our geographical knowledge, but where at present we must be content to see nothing more than the ancient Meru, or that portion of the mountain-chain, which antiquity considered as the <sup>p</sup> birthplace of the Grecian wine-god with whom we shall have to deal so largely in the following pages. In our southern boundary we are confined to an equally narrow view. Of the two hills, which we have established there, and the royal and sacerdotal ceremonies which took place upon them, our limits oblige us merely to say that they derived their origin from that Osiris, who as a sun-god and a Nile-god (*Cr. Symb. I.* 289. 290-1, &c.) is confessedly the same with the Grecian Dionysus ; the latter deity, though more

<sup>p</sup> Creuzer's Symbol. I. 537. 583-4. III. 98. 121-2. Ejusd. Dionys. p. 94.

q For a brief but interesting account of these ceremonies, see Creuzer's Comment. in Herodot. p. 92.

r Herodot. II. 42. 144.

*καὶ Αἴγυπτίου Διονύσου*

*Εῦia φοιτητῆρος Ὀσελρίδος ὅργια φαινων, &c.*

Nonn. Dionys. IV. 269.

commonly considered as the great emblem of 'fluidity, and more particularly of the vinous fluid, appearing not less frequently in ancient poetry as the principle of solar 'heat. Nor do we lose sight of these two corresponding deities on the eastern or western sides of our imaginary map. On the former run those four great rivers, on the banks of which, as well as those of the Nile, is found the mystic and uhorned moon-bride of the Egyptian god, (the Indian Bhavani so closely reminding us there of the Egyptian Isis,) while the latter carries us along a geographic line, having at its top that Colchis, from which came the sun-children, of whom we

Bacchus et afflictis requiem mortalibus afferit,

Crura licet dura compede pulsa sonent.

Non tibi sunt tristes curæ, nec luctus, Osiri,

Sed chorus, et cantus, et levis aptus amor.

Tibull. I. 7. 41.

For other proofs of identity between the two, as both being intermediate spirits, or gods born in the flesh, both sun-signs, both possessing in common the ivy, the thyrsus, &c. see Creuzer's Symb. I. 297. III. 91. 129. 132. Creuz. Comment. in Herodot. 19. 356-7, &c:

\* Plut. de Isid. et Osirid. p. 495. "Οτι δε οβ μόνον τοῦ οἴνου Διόνυσον, ἀλλὰ καὶ τῶν ὑγρᾶς φύσεως Ἐλληνες ἡγούνται κ. τ. ἐ. Ibid. 493. Καὶ γάρ Ἐλληνες—τὸν Διόνυσον "Υγη καλοῦσιν ὡς κύριον τῆς ὑγρᾶς φύσεως, οὐχ ἔτερον δύτα τοῦ 'Οσιρίδος. See also Creuzer's Symbol. III. 87. 96-7. 102, sq. 124. Dionys. 250. The following passage from Bochart is left for the reader to set his own value upon. The learned writer, when considering the numerous names of nations, cities, rivers, &c. which the Greeks borrowed from the Phœnician language and adapted to their own, observes: "Ita ex *Moph* fecere *Memphin*, ex *Bosra* *Byram*, ... ex torrente *Jabok* *Jobacchum*, &c." De Phoenicum coloniis, p. 346. On Oairia, as a principle of fluidity, see Creuzer's Dionysus, 113, sq.: as a sun-god, Creuzer's Symbol. I. 279, sq. Comment. in Herodot. p. 123.

<sup>1</sup> Hence the language of the Orphic remains: "Ηλιος, διν Διόνυσον ἐπίκλησιν καλέουσιν, says one fragment of the remains of that poet, (Macrobi. Satur. I. 18.) Διόνυσος δ' ἐπεκλήθη, | οὐνεκα δινέσται κατ' ἀνέλρονα μακρὸν" Ολυμπον, says another fragment, (Macrobi. ibid.) Εἰς Ζεὺς, εἰς Ἀΐθης, εἰς "Ηλιος, εἰς Διόνυσος, says a third. Hence too in the Orphic Hymns, among the many epithets ascribed to Bacchus, not a few are derived, as might be expected, from the beeve—"bull-faced"—"bull-foreheaded"—"bull-horned"—"horn-bearing," &c.—the epithets themselves being evidently derived from astronomical causes. Hh. 30. 45. 52. 53. Cf. Eur. Bacch. 100. 618. 918-20, &c. See also Creuzer's Dionys. 40. Symbol. III. 87. 135-6-7.

<sup>2</sup> Creuzer's Symbol. I. 613, sq. See also IV. 15. 70. 96. 179. 227-8-9. 230-1-2-9. 240. Among the most curious and interesting myths relating to this subject may be mentioned that of the Egyptian king Mycerinus (Herodot. II. 129—133.), and the Cretan Pasiphaë, &c. both referable to the cow as the emblem of moon-worship, as the bull was of solar-worship.

shall presently briefly speak; in its centre exhibiting that double mountain-chain, which in its emblematic name of Taurus refers equally to a god of wine and a god of solar <sup>x</sup> heat, and terminating in a country, which we shall subsequently have to contemplate as the very hot-bed where all the vices, produced by their joint worship, grew in rank and foul luxuriance. But before we come to the picture's darker side, let us be allowed to dwell for a moment on its brighter one.

If a bridal bed were sought for the first of the four "sacred marriages" which antiquity was wont to celebrate, that of Uranus and Gaea, or Heaven and Earth, that bed is surely found in the glowing scene we have just displayed: but our business is less with the wedded pair, than with that luminary

<sup>x</sup> It would be to write a volume, not a note, to enter fully upon this question, and shew how throughout various religions of the old world, the steer was the emblem of a sun-god, a god of wine, and occasionally of a Venus, or goddess of love. After giving one or two explanations of the meaning of this myth, we must content ourselves with general references. Hermias in Platon. Phadr.: γερέστες γὰρ σύμβολον δ ταῦρος. Creuz. Comment. in Herodot. p. 145. "Maturo autem vere, quando renascentis vitae plena sunt omnia, in bovis siderei domicilio sol lunaque copulatur; unde rerum semina redundant in terram. Nihil igitur mirum, ubi stationis vim spectes, præclare intelligi, qui fiat, ut in veterum religionibus bos et vacca sidereorum etiam armentorum gregumque agmina ducere dicantur. See further Creuz. Symbol. I. 585, 709. 744-6-7-8. 750-1. 764-5. 780. II. 66. 301. III. 87. 93-4. 104. 113-14. 271-7. 309-10. 342-7-8. 361. 373-8. 450-1-2-6. 466-7. IV. 17-37. 55. 70. 107. 111. 120-1-7-8-9. 154. 288. 291-3-4-7. 300. Creuz. Dionys. 7. 9. 11. 12. 20. 250. 267. 275-8. 282. Creuz. Comment. in Herodot. 113. 114. 123-5. 144-5. 151. Clem. Alex. Strom. V. 671. Among these numerous references we should be unpardonable, if we did not particularize the Persian World-steer Abudad, "out of whose horns grew fruits, out of his blood, grapes, and out of his tail five and twenty species of corn, to say nothing of various kinds of garlic which came from his nose." (Creuz. Symb. I. 746.) Among the works of art illustrative of this subject may be mentioned the beautiful vase, (Vase de Dorsey, in the Imperial Museum at Paris,) on which Bacchus appears with the steer-head and steer-feet, armed with a club, and leading one of the Pleiades, the other sisters following in order. See also the plate in Creuzer's Dionysus, where a female is placing a chaplet on the head of the Bacchus-Hebon, or the steer with human <sup>\*</sup>face.

\* Though the steer is the constellation, in which Bacchus most commonly appears in Grecian poetry, yet occasionally he is found in other signs of the Zodiac. Hence in the Bacchæ of Euripides, 1015: Φάνηθι ταῦρος, ἢ πολύκρανος ἰδεῖν—δράκων, ἢ πυριφλέγων | δρᾶσθαι λέων. Cf. Creuz. Symb. I. 782. III. 309-10. Dion. 272. IX. 281. Comment. in Herodot. 356-7.

who necessarily stood paronymph on the occasion. Bel, Baal, Osiris, Horus, Mithras, Melek, Adrammelech, Schid, Korschid, Ehora Mezdao, ‘ King,’ ‘ Lord,’ ‘ Illustrious Sovereign,’ ‘ Lord of the variegated robe,’ ‘ Beautiful,’ ‘ Heavenly of heavenlies,—his titles sufficiently indicate in what estimation he was held in those glowing regions. All about them savours of reference to him. Cities of the sun, cities of light, cities of fire, meet us at every turn; and if among them is found a city of ylilies, it has no more right to draw us from solar ideas by its white petals, than the white steeds which crowded the royal studs of the same metropolis, and which for their beauty might no doubt have been as well harnessed to the chariot of the god of day as those celestial steeds which poetry has assigned him. (Ovid. Metaph.) The “land of light,” as one portion of it was more particularly <sup>z</sup>named, what should the children of this favoured portion of the globe be in their immediate appellations, or in the mythical tales connected with them? Her sons are heroes, “ who open the gates of day;” (Creuz. Symb. IV. 59.) her daughters children of Aurora and the dawn,—Æthra, Phano, Lampo, Telephassa the far-shining, Phædra the bright, Leucothea<sup>a</sup>, of the atmospheric dawn, Ariadnæ or <sup>b</sup>Aridela, the ray-emitting. The land of light, on what should the golden rays of light fall but on the same precious metal, or myths which remind us of it—cities of gold and soils of <sup>c</sup>gold—golden fleeces and golden streams—fathers of

<sup>y</sup> Susa, the Shushan of the Bible, so called from the number of lilies which grew there. Creuz. Symb. I. 461.

<sup>z</sup> Persia. “ PARS oder PARES war ja selbst das LICHTLAND, die helle und reine Provinz, und Parsi selbst heißt der KLARE, so wie Zoroaster der Goldstrahlende.” Creuz. Symb. I. 712. 743.

<sup>a</sup> The Matuta, or morning-goddess of the Romans. (Ovid. Fast. VI. 545.) For the supposed origin of the Roman ladies excluding all female domestics from her rites, except one, who paid for her admission by having her ears well boxed, see Creuzer's Symb. IV. 30.

<sup>b</sup> Aridela, according to Hesychius (I. 529. Albert), was the Cretan name of this favourite mistress of Bacchus. The name appears to allude to the golden crown, set with Indian gems, which darted light through the Cretan labyrinth, and enabled Theseus to find his way out of it.

<sup>c</sup> The reader may consult Millin's Magaz. Encycl. an. IX. T. VI. 47a, where the Egyptian Canobus is explained by Silvestre de Sacy as KA'HNOUB, (Cah Annub) *the golden soil*.

gold, (Creuz. Symb. IV. 45.) and races of gold (Ibid.), from him of the golden sword to her of the golden shower—from Anubis the golden dog (Creuz. I. 364.) to Zerdusht the golden star (I. 667.); from sun-cups of<sup>d</sup> gold, to <sup>e</sup>sun-tables of the same, (Herodot. III. 18.) It is a golden dagger which in the hand of Dschemschid there splits the earth to make it fruitful (Creuz. I. 750. 792. II. 233. IV. 58. 66.): it is in clouds of gold that the gods take cognizance of what is passing on its surface; and if we except the mode in which the smaller divisions of time were marked out by the beautiful but shy gazelle (Creuz. I. 368.), its larger divisions seem to have scorned a less noble reference. The seven golden planetary lamps traced out the Oriental week: the period of twenty-five years was marked by the golden flash which fell from heaven to impregnate the mystic mother of the future Apis (Creuz. I. 437.): a golden circle, 365 yards in circumference, and bearing the royal name of Osymandyas, marked out the progress of the solar year (Ibid.) ; while the bird of the sun, the golden-

<sup>d</sup> On the Chrysaor, or man of the golden sword, see Creuz. Symb. II. 433, sq. 719. IV. 65. 295-6. On the Ceres of the golden sword, IV. 190.

<sup>e</sup> The famous eastern sun-cup, bearing the name of Giam, and implying a globe or looking-glass, as well as cup, and assigned to all great men of the East, as Joseph, Solomon, Dschem, Alexander the Great, seems to have had its rise from the divining-cup of Joseph. On the subject of this cup, (which Crenzer evidently considers as in no slight degree connected with Bacchic rites,) see Herbelot, Biblioth. Orient. s. v. Giam. Creuzer's Dionysus, pp. 27. 35. 41. 214-15. 226. 267. 289. Symbol. III. 424-5-7-8-9. 441. 463-4. IV. 61. Zoëga (li Basirilievi antich. sect. I. nr. 8.) exhibits (apparently from some sarcophagus) the Bacchic cup carried triumphantly on a car, the lynxes being led by a female figure, whom he supposes to be Methē, or Drunkenness, and the car holding, besides the cup, a captive Hindoo. Two satyrs follow, leading an elephant, on which is seated another captive Hindoo.

<sup>f</sup> “ Quod autem ante conjecti de speculo et cratero Liberi patris ab ultima India usque ad Græcos traducto, firmatur ea suspicio fabula quadam Indica apud Paullinum a S. Bartholom. in System. Brahman. p. 103. qua sic habet: In sacro illo Deorum monte Mahameru (Mero) domicilium constituisse Deum Ischwaram, (qui alibi et Schiwa et Devanishi, quod nomen ad Διόνυσον proxime accedere Paullinio videtur,) cum tabula gemmis variegata, in qua media lotus, innato triangulo, unde omnia gignantur, quaecunque hæc rerum natura contineat, &c. &c.” Creuz. Dion. p. 94. This sun-table appears to Gorres to have found its way into some of the oldest of German legendary poetry. A few specimens in proof will be found in the work just quoted.

## INTRODUCTION.

feathered phoenix, shewed by his arrival at the solar temple, that the great period of 1461 years was expired (Ib. 438. 441.), and that the solemn conflagration was about to take place, when the old state of things would be dissolved, and a renewal of universal nature succeed. (Ib. 370.)

Though the intimate connexion between a sun-god and a wine-god in the same person, (the reader must not forget that in the following drama the two are brought before him in separate persons, the one directly in that of Bacchus, the other less directly in that of <sup>5</sup> Hercules,) though this intimate connexion might excuse us for dwelling still longer on a solar god, yet as our more immediate business lies with that deity whose peculiar gift bears singularly enough nearly the same name throughout the <sup>h</sup> world, we quit, though not in company which we altogether approve, this glowing portion of the world for regions of heat still more intense. The reader must now suppose himself in the six upper signs of the Zodiac; and what does he find there? If the new Platonists are to be believed,—but we open not our ears so widely to their tales as the learned Creuzer is apt to do, and for reasons which we shall afterwards explain,—he is among myriads of celestial spirits, who, as men of poetic minds will instantly surmise, could have no other task but that of “helping Hyperion to his horses.” Had such been the case, the Grecian Bacchus would have had a sinecure office, far more in character with him than the troublesome functions which Proclus and Plotinus, and other such learned fabulists, have provided for him. But before we install our wine-god in the functions thus assigned him, we must furnish him with the

<sup>g</sup> On the Som-Hercules, as the personification of the year-cycle of 365 days, and his connexion with solar worship, see inter alia Creuz. Symb. I. 363. 436. II. 33-4. III. 56. 86. IV. 79. 96-8. 100. 168. 171. 244. Dion. 141. On the Hercules Sandacus, see Symbol. I. 352. See also Creuzer's Dionys. 141.

<sup>h</sup> Heb. *ym*, Greek *olbos*, Lat. *vinum*, Ital. and Span. *vino*, French *vin*, Celtic or Welsh, *Gwin*, Cimbric *Uin*, Gothic *Wein*, old German *Uwin*, Danish *vien*, Dutch *wijn*, Saxon *win*. Junius's Etym. Anglic. in *Wine*. For an opinion of the learned (?) Goropius Becanus, why the word *sack*, or wallet containing food, is also found in so many languages, see Wiseman's Lectures, I. 29.

adjuncts of that office ; viz. a looking-glass and a pair of cups, and these for the following purposes. The spirits, to a portion of whom the reader has just been introduced, were of three classes. To one class belong spirits newly created, and such as were to be invested with bodies, in order that the earth's stock might be kept up ; a second class were to be invested with bodies and sent to lower regions, in order to expiate crimes formerly committed ; the third class, with whom we propose exclusively to deal, were those whom their own inclinations led to this downward descent. But what gave birth to the inclination itself ? It was, first, a glance into that looking-glass which we recently put into the hands of our Grecian Bacchus, and secondly, a draught from one of those two<sup>i</sup> cups with which we at the same time provided him. By the help of this inspection and this draught, the being, late a denizen of air, is now a tenant of this nether earth.

" And no great mischief done," some philosopher will perhaps exclaim : " with desires worthy of an immortal soul, he descended no doubt to investigate the theory of human life, and had I been living at the time, its whole theory should have been explained to him, from the genethliae tables hung about the cradle of the new-born infant, to the last operation in the art of mummy-making, when the intestines were extracted and committed to the waters of the Nile, with an address to the sun, which I do not consider the less authentic, because it rests upon the testimony of such a man as Porphyry." When we whisper into the reader's ears such names as Venus Urania, the Babylonian Mylitta, the Armenian Anaitis, the Persian <sup>k</sup>Mitra, the Arabian Alitta, and remind him of the licentious

<sup>i</sup> The reader, who wishes to enter more fully into the above subject, and try whether the nature of his own soul is of a *dry* or *wet* temperament—whether when it came to the Bacchic cup between Cancer and Leo, it would be inclined to drink, or, keeping a steadfast eye on its better genius, would avoid the fatal draught—will consult, among other passages, Creuz. Symb. III. 408. 41c-11. 427-8-9. 430, &c. For a pictorial representation, or supposed representation of a Zodiaca soul about to quaff the cup of forgetfulness, see III. p. 500.

<sup>k</sup> Between the Persian Mitra and Mithras, there was the same connection as

worships connected with those names, he will doubtless feel that something else was seen in that fatal mirror than what our philosopher has imagined, some of those fair faces, which, as they have seduced the wisest among ourselves from the path of duty, so the new Platonists no doubt considered them as fittest agents to draw immortal spirits from the seats which had been provided for them. How long the lapsed soul remained in this terrestrial world, and by what means it regained the blissful seats above, we forbear to record; first, because the details are inconsistent with our present limits; and secondly, because they would oblige us to place a <sup>1</sup>*cup of wisdom* as well as a *cup of forgetfulness* in the hands of the Grecian wine-god; and as we never found the former there except in the writings of Creuzer and the new Platonists, we require some better testimony to be assured that it ever was there: why we so think, the graver details, into which we must now enter, will sufficiently demonstrate.

Till the settlement of our countrymen in India, and the subsequent opening of Hindoo literature, the authorities on which the learned were commonly wont to rely for reference to Bacchic worship and its presiding deity, were a few paragraphs in Herodotus, the Bacchae of Euripides, the Dionysiaca of Nonnus, a scattered passage here and there in the Greek dramatists, and a few notices in Athenaeus. That

between Baal and Baaltis, Oairis and Isis, Eswara and Izi, Schiva and Parwati, and perhaps † Dagon and Derceto or Athargatis. As a future opportunity will occur for entering largely into the dualistic and androgynous worship of the ancients, we do not enlarge upon the subject here.

<sup>1</sup> Creuzer's Symbol. III. 442, sq.

† Dagon from  $\text{דָג}$ , fish; Atergatis (Pliny, Nat. Hist. V. 13. 'Ibi—Hierapolis in Syria—prodigiosa Atergates, Græcis autem Derceto dicta, colitur') from  $\text{תְּרֵגֶת}$ , illustrious, and  $\text{דָג}$ , fish. Though the radical word here denotes *great productiveness*, and thus makes the *fish* the same emblematic sign in waters, which the *bull* was in the Zodiac and on earth; yet when we read the prophetic, legislative, and other powers ascribed to the Assyrian fish-god Oannes, and the Greek Glaucus, we can hardly doubt that the worship was gradually induced from reverential feelings for the two regenerators of mankind after the flood. For some accounts connected with fish-worship, see Symb. III. 434-5-9. 440.

Sanscrit literature has opened much to us on the subject of Bacchus, which is not to be found in classic authors, cannot be doubted ; but the forgeries practised by the Brahmins on European literati (and the interpolations now confessed to have been inserted in the Hindoo <sup>m</sup>Vedas, are, we believe, but copies of tricks practised with the Persian Sadder<sup>n</sup> and Zendavesta, for similar purposes) make it so dangerous to appeal to their authority, that we prefer in the first instance to take the great father of history as our principal first guide on Bacchic rites,—to make our stand on one of the two grounds which he points out as those where they first had their rise,—and finally to make use of Euripides, and less important authorities, for such further investigations of the subject, as may enable the reader not merely to understand better the Aristophanic play about to be submitted to him, but to comprehend generally why from long usage the Old Comedy presented appearances so strange, and not unfrequently so revolting to modern ideas.

The general assertion of Herodotus is, that with some few alterations, which he does not specify, the Bacchic worship was introduced into Greece, partly from Egypt, partly from Phoenicia ; the greater part, however, of that worship, (and, I think, by implication, its most revolting distinction, the Phallic rite,) being derived by him rather from the latter than the former country. (II. 48. 49.) In all which this extraordinary man professes to have seen with his own eyes, or heard with his own ears, we believe his testimony to be deserving of almost as much credit as Holy Writ itself ; and in an attempt to probe his testimony on this particular subject by that Writ, it will be necessary to define as strictly as possible some of the terms which we shall employ.

<sup>m</sup> See Dr. Wiseman's Lectures, II. 29. 37. Those who after the above caution may choose to investigate the Schiva, or Hindoo Bacchus, and more particularly as concerns phallic and lingam rites, will find the following references of use : Creuz. Symbol. I. 564-5-8. 575-6-7. 583-4-6. 605-6-8. II. 83-4. III. 118-19 120-2. 130-1-4. 150. Dionysus 12. 19. 63. 94. 258. 260.

<sup>n</sup> Brucker, de Philosophia Chaldeorum et Persarum

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And first, what is to be understood by the word **Phoenicia** itself? In its strictest sense, and that in which we shall chiefly employ it, the word Phœnicia implies that slip of land on the eastern shore of the Mediterranean, which beginning at the Syrian passes (Pylæ) extends southward to mount Carmel and Ptolemais: the larger meaning, which carries it on to Pelusium in Egypt, would involve us with a widely different people, of whom, however, we may have incidentally to speak hereafter. From whence did the people, inhabiting this slip of land, come? (their etymology we shall not at present trouble ourselves with.) The learned Bochart, in conjunction with Herodotus (I. i. VII. 89.), derives them from the Red Sea; modern investigations tend to bring them across the Euphrates from the Persian gulf. (Creuz. Symb. II. 12.) Which ever theory we adopt, we are doubtless to consider them as a branch of the great Semitic family; why otherwise do we find them speaking the same, or nearly the same language as the Hebrew? (Bellermann Bemerk. üb. Phœnicisch. Münzen.) Was the possession of this land by the Phœnicians one of original occupation, or was it acquired by force and right of conquest? The inference from language entitles us, I think, to say the latter. The principal town of this slip, bearing the name of Sidon, shews clearly that it had been previously in the hands of the eldest son of Canaan, in whose mouth we have no more right, I imagine, to find a Semitic dialect, than we have in that of the Egyptian Mizraim, and consequently the violent occupation of it by a Semitic family must have been among the earliest accomplishments of that great post-diluvian prediction, which declared that in all ages this particular branch of the descendants of Ham should be more or less in subjection to the other two branches of the family of <sup>o</sup>Noah. I say among the first accomplishments, because besides another fulfilment of this prediction, to which we shall presently advert, our earliest

<sup>o</sup> How signally this great prediction has been fulfilled, see Bishops Newton and Horsey.

acquaintance with the Sacred Writings obliges us, I think, to account for the appearance of another Semitic race in the very heart of Canaan, a race evidently in full exercise of that worship, which was to be the peculiar distinction of the Semitic family, and under the dominion of a person of more than ordinary sanctity and importance. (Genes. xiv. 18.) A fourth question now occurs—and it will hereafter be found in close connexion with that inquiry, which is leading us to search for the earliest traces of Bacchic worship in Greece, as well as in Asia,—what became of the people thus dispossessed by the Phœnicians? They must either, like the Sidonian queen, so familiar to classic readers, have betaken them to their ships in quest of new settlements, or they must have fallen back upon the kindred races, who inhabited the interior of the country. Supposing the latter to have been the case, where are we at present? We are among a variety of kindred nations, each perhaps having its separate language (though on this point we would by no means insist),—each its separate modes of worship (and in one or more of these modes of worship it will speedily be our object to look for the closest approximation to Grecian Bacchic rites), and, it may be, each its separate literature, but all in scriptural language bearing the common name of Canaan. The word Canaan, of which Phœnicia was perhaps merely a translation into the aboriginal language of Greece, when Cadmus, or settlers prior to him, first arrived there, in the Hebrew and Phœnician language implies a *merchant*; and whether the name was proleptically given, when “the Most High divided to the nations their inheritance” (Deut. xxxii. 8.), to that member of Noah’s family, who his prescience knew would more particularly so occupy himself, or whether when Moses wrote the Pentateuch, this title of occupation had superseded a more original name, is of little purpose to inquire:—whether we look to the great internal as well as external traffick carried on by this indefatigable people, and to the means possessed by them for such a traffick—noble forests—a soil of unexampled

fertility,—mineral treasures of the highest value, and, conjecturing from what we see in some of their colonies, an early knowledge how their mines might be worked to the greatest advantage—it cannot be doubted, that though the term *Wise-land* is the one, which we for our own special purposes should be disposed to apply to this peculiarly favoured region, we are by etymology as well as actual facts obliged to see in her the great *p Merchant-land* of antiquity. And as such we must for a moment or two consider her, in order to place the whole of our subject on its proper footing. .

In tracing the Bacchic worship from Phoenicia into Greece, the subject is liable, I think, to be narrowed by three several modes of dealing with it: by confining the subject more exclusively to Athens,—by bringing too low the periods at which such transplantation took place, (the arrival of Cadmus from Tyre being the one generally selected for the purpose,)—and finally, by taking too confined a view of the settlers, whom that famous person brought with him. It must be remembered that in the consideration of this question of Bacchic worship, we have in strictness to look to the earlier states of Sicyon and Argos before we cast our eyes on Athens. Of that most ancient of Grecian establishments, the kingdom of Sicyon, little is now known; but, singularly enough, what is known, bears almost entirely upon some intelligence respecting Bacchic worship, which is excessively difficult to deal with, but which will be found narrated at full in Herodotus. (V. 67. 68.) With Argos and the Argive Lerna, our attention is still more called to the subject. Great as was the opposition made everywhere by the purer worship of Apollo to the introduction of Bacchic rites, nowhere was that opposition greater than at Argos; and when we mention that opposition as taking place in the fabulous age of Perseus, it is obvious that

<sup>p</sup> See Gesenius in voc. Μέντης. It is observable that the first Canaanite or Phoenician, whom we meet with in profane literature (*Odyss.* XIV. 288.), is a merchant, a trader in human flesh (cf. *Ezekiel xxvii. 13.*), and so fluent and ready of speech as nearly to overreach Ulysses himself, the Greek exemplar of all that lay betwixt wisdom and cunning.

we want an earlier supply of settlers, bringing with them the elements of this worship, than that which the Tyrian Cadmus furnishes. For this we early provided by the probable expulsion of a Canaanitish tribe, and the supposed possibility of their expatriation in consequence. But this by no means meets the whole of the case. It is impossible to look to the numerous colonies which Bochart represents this country as sending forth, (there is not wanting proof that our own sister isle was among the *qrest,*) without asking how it was possible for such a mere slip of soil to send forth such a train of foreign settlers? Bochart has supplied no answer to the question, as far as I am aware; but a little further reference to the Sacred Writings, and the application of a little common sense, will, I think, tend to solve the difficulty.

We adverted in a former page to two Semitic families in the land of Canaan, both apparently possessed of what they held by force, and consequently offering in such possession the fulfilment of a preceding prediction. Of a third fulfilment of that prediction there can be no doubt; for the same sacred Volume, which makes us acquainted with the destinies of the family of Canaan, exhibits to us at a very early period one of the finest portions of their country, viz. the rich vale of Siddim, as in subjugation to that branch of the family of Shem which had established itself in Elam. (Genesis xiv.). War, then, and all those cruelties and miseries, which lead men to flee their country, had here been in evident operation; the rebellion which succeeded necessarily put in operation similar motives for abandonment of country, and where, except in Phœnician ports, were the fugitives in either case to seek for the means of so doing? But was this a peculiar case? Were no similar commotions, foreign or intestine, at work in the neighbouring soils of Assyria, Armenia, Persia, and other places; or even supposing these absent, was there no

<sup>4</sup> For proofs of Phœnician colonies having reached Ireland, see Bochart and Parkhurst: the latter observes, Heb. Lex. p. 75. that Bel, Bal, or Beal, was the name of the *chief deity* of the ancient Irish. Of Phœnician connexion with Cornwall, abundant proof, I believe, still remain.

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straitening for room, or other causes of emigration? Look at the desolating conflicts which we know to have taken place between the aboriginal Egyptians and the Hyk-Shos or shepherd-race. Were there no occasions during these conflicts, when the Nile, had she doubled her mouths, would have found sufficient fugitives to disgorge, had Egypt possessed the means of so doing? But did she possess these means? I know nothing in antiquity, which justifies us in supposing that Egypt ever possessed any thing like a marine; and it appears therefore that her resource, like that of all the adjoining countries, must have been to seek in the maritime country of Phœnicia those means of transportation which she did not possess in her own; a Sidonian vessel, perhaps, in many instances consisting of little more than a crew of natives, while the passengers were a medley assembly, widely distinct in language, manners, and religious habits from each other. By this mode of argument we gain three advantages: we are able to account for that variety and extent of apparently Phœnician settlements which so often meet us in antiquity: we shall have the means of accounting for a syncretistic worship in one of the earliest of Phœnician colonies, where the prosecution of our researches will hereafter oblige us to make some stay, and above all we are at liberty to transport Bacchic rites at any period, however early, into Greece, supposing the point intimated by Herodotus first established, that these rites originated in Phœnicia or Canaan, it being now of little consequence, whether we discriminate nicely between these two terms or consider them as almost convertible. To the consideration of this point of origin we now exclusively address ourselves; and our first step must be to dispossess the reader's mind of an idea which may perhaps have taken some hold of it, and upon which we intrude with no small reluctance.

"God," says one of the noblest of English poets, "made the country, man made towns;" and the impress of these respective creations has ever been visibly stamped on both; the latter being generally found the abodes of misery and vice, the former acknowledged to be the best nurse of the

domestic affections and manly virtues. It is doubtless with a view of fostering such feelings, that the Sacred Volume opens with the most beautiful scenes of pastoral life, dwelling much upon the fertile plains of Canaan, while her cities, which, guessing from some few hints that escape, and from the usual style of early post-diluvian architecture, no doubt towered in true Cyclopean grandeur above them, are left comparatively unnoticed. It is no doubt for similar reasons, that though equally a land "of the flock, the floor, and the wine-press" (Deut. xv. 14.), the vines of Canaan are for some time so much kept out of sight, and the eye so much more directed to the former two, as containing what was better formed to nurse "the growing sense of wisdom," that we are apt to forget what was the most distinguished production of that matchless soil. But the rich grapes of Eshcol at last make their appearance, and from the moment the Hebrew people are located in their promised settlements, the language of psalmists and prophets reminds us that we are indeed in the land where men "drank the pure blood of the grape" (Deut. xxxii. 14.): all that is beautiful in poetry

<sup>r</sup> It is observable that while the Sacred Writings delight to picture the age of Abraham as one almost exclusively of pastoral life, the accurate inquiries of such men as Heeren, Bentley, Tod, Windischmann, and others, have fixed on this as the period when the Assyrian, Egyptian, Chinese, and Hindoo monarchies were in their first state of something like high civilisation. The absurdities and extravagances of Bailly, Sir W. Drummond, and others, on these points, have long been disposed of. It is only necessary to mention the (supposed) Zodiac of Dendera to cover *philosophic* Astronomy with inextinguishable ridicule.

\* Achilles Tatus (lib. 2.), after observing that the Tyrians claim Bacchus, the inventor of wine, for their countryman, adds a tradition of theirs, that Bacchus, having been hospitably entertained by a Tyrian shepherd, drank to him in wine, which after the shepherd had quaffed, he asked, "Whence did you get this sweet blood?" To which Bacchus replied, "This is the blood of grapes." Who does not recognise the Scripture Canaan in the description given by Euripides of the land from which *his* Bacchus comes?

'Ρεῖ δὲ γάλακτι πέδον, βεῖ δ' οἶνφ, βεῖ δὲ μελισσῶν  
νέκταρι, Συρίας δ' ὡς λιβάνου καπνός. Bacch. 143.

And again in the occupations of his Bacchants:

ἀλλη δὲ νάρθηκ' ἐς πέδον καθῆκε γῆς,  
καὶ τῇδε κρήνην ἔκανήκ' οἴνου θεὸς κ. τ. ἐ. 705.

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and luxuriant in imagery, all that is tender in declaration, or lofty in 'prediction, being conveyed in metaphors derived from the wine-press and the vine. It seems not without reason, therefore, that Herodotus has fixed upon this country as the place where a wine-god's rites first began; and our next business is to ascertain what further corroboration to this effect we find in names as well as things.

The name used for the Grecian wine-god in the following drama is the word *Dionysus*: names more familiar to the English reader as connected with his rites, are doubtless those of *Bacchus* and of *Comus*. What is the meaning of the first of these three words? When Herodotus and the Egyptian priests talked over the subjects of their respective religions, they came to an agreement, or rather the latter determined the question, that the Grecian Dionysus was equivalent to the Egyptian Osiris; consequently, whatever was the meaning of the latter term, should be the general signification of the former. In Egyptian mythology Osiris is, as we have already seen, a Sun-god and a Nile-god, the joint principle of solar worship and fluidity; and though when Herodotus read his history at the Olympic games, we may conceive a smile to have passed over the face of some of his hearers, when this close connexion between an Egyptian water-god and their own wine-god was announced to them, yet in general reasoning they certainly were the same. As no one, however, has yet given a satisfactory explanation of the name Osiris, so all attempts to give a satisfactory explanation of the word Dionysus, and more particularly, as Bochart and Sickler have attempted,

\* Such is preeminently that sublime prediction, which in our version of the Bible stands as the first six verses of the lxiiid chapter of Isaiah. It ought, however, as Bishop Lowth intimates, to stand singly by itself, having no immediate connexion with what goes before, or with what follows. For a noble version of the prediction itself, and its probable meaning, see the same learned prelate. Those acquainted with the prophet's usual style will not be surprised to see the whole poem assuming the form of a dialogue between a Chorus and the Messiah. For other similes or allegories derived from the vine, see Psalm lxxx. Isaiah v. Jeremiah ii. 21. Ezekiel xvii. 6. &c. &c.

from the Hebrew language, must be unsatisfactory ; and that for the following reason. In adopting names of places or persons from Egypt or Phœnicia, the earliest inhabitants of Greece must necessarily have adopted one of three modes : they must have received the name implicitly as it was delivered to them, or they must have changed and modified it according to the genius of their own language, or, disliking these two processes, they must have translated the general idea (names and ideas being then almost convertible terms) into their own tongue. (Cf. Creuz. Symb. II. —) That the first course was not pursued when the Attic Pelasgi, in conformity with the oracle delivered at Dodona, agreed to adopt the names of Egyptian deities, and consequently that of Osiris among the rest (Herodot. II. 51, 52.), is obvious enough ; and for the translated sense, unless we can call up an old Pelasgian, and question him as to his native tongue, we must be content to remain in ignorance as to whether by the word Dionysus is meant a fluid-god or a sun-god, or both. The word Bacchus may be brought nearer to the Hebrew language than the word Dionysus, but that Bochart is correct in affirming the Grecian Bacchus to be *Bar Chus*, i. e. the son of Chus, and consequently the Nimrod of antiquity, is at all events open to a doubt. In the Sacred Writings (Genes. x. 8.) that person is separated from the other sons of Cush, and commemorated for two reasons : first, as being the earliest specimen of those distinguished persons in antiquity, who rendered their fellow-creatures important benefits by ridding them of the noxious animals which pressed upon them ; and secondly, as being the first who ventured to disturb that partition of the earth, which was made in the days of Peleg (Gen. x. 25.), about a hundred years after the flood, and which taking place apparently under the immediate direction of the Deity (Deut. xxxii. 8.) had of course been done upon principles as wise as they were solemn. The invasion itself was upon that rich plain, bearing the name of Shinaar, which lay along the Tigris, and which from

its vicinity to the spot where the terrestrial Paradise has been satisfactorily shewn to have been "situated, would of itself imply that it was a land of particular fertility. That its soil, however, was more favourable to the growth of the grape than to purposes of pasturage, nowhere appears. On what then is Bochart's reasoning for this etymology founded? That as Nimrod was a preeminently mighty <sup>x</sup>hunter, so the Grecian Bacchus bearing among his other titles that of a hunter (viz. Zagreus), the two persons were necessarily the same. The Bacchus-Zagreus is a myth of too much difficulty and intricacy for us to enter upon here; the best place for considering it is the isle of Crete, and whenever we can get space for the purpose, nothing will be easier than to shew that the Bacchus-Zagreus, and the Theban Bacchus, with whom we are at present concerned, had little or nothing in common. The learned writer's reference to the word "Bacchæ," as appearing in the tomb-inscription of the Assyrian Ninus, who is so closely connected with Nimrod, proves, we think, nothing. That inscription is known to us only through the medium of a Colophonian writer named Phœnix (Athen. XII. 530.) ; but who can say what the writer found in the original to justify such a translation, or in fact how he came by the inscription itself?

Of the three names connected with the Grecian wine-god, one only now remains for consideration, and of that Bochart has taken no notice. That the word *Comus* is latinized from the Greek form κῶμος, need scarcely be mentioned: that the latter bore closely upon the Bacchic rites at Athens is evident, not only from the private nocturnal revelries with which the term is connected, and which have been explained in more than one preceding <sup>y</sup>play, but also from the place which it bore in the public Dionysiac <sup>z</sup>festivals, though its specific nature has

<sup>u</sup> See the somewhat old-fashioned, but not the less valuable volumes on the Geography of the Old and New Testament by Dr. Wells.

<sup>x</sup> Or, in the idiomatic language of the original, 'a mighty hunter before the Lord.' See Gesenius. Heb. Lex. p. 38.

<sup>y</sup> Acharnenses, p. 206. See also Thiersch's Plutus, p. 214.

<sup>z</sup> That the κῶμος occupied a place in the public Dionysiac festivals, is evident

not, as far as I am aware, ever been explained by the learned. Is there any thing in this name which brings us nearer to a Canaanitish wine-god? for to such among their many idol-forms we must now look, if we wish to investigate thoroughly the declaration of Herodotus.

When the Egyptian Isis, as we are told<sup>a</sup>, undertook to instruct her son Horus in the origin of *things*, the goddess, well aware how dry a subject she was entering upon, by way of encouragement first gave him a draught of ambrosia: ought less than a double draught to be administered by us, who shall have so much to say, not on the origin of things, but on a subject far more dry, the origin of *words*? We are well aware of the ridicule generally thrown upon all etymological researches, and we also well know in whose works that ridicule is first learned. We have read perhaps as much of the writings of Voltaire as most men, and, where their nature would admit, with perhaps as keen a sense of their merits; but to see a man with scarcely a schoolboy's learning attempting to laugh down a branch of literature, on which only men of the greatest erudition are qualified to decide, is among those exhibitions of folly, on which, if it had been manifested in any other person than his own, this acute writer would have poured all the shafts of his poignant ridicule. An authority like this being far too slender to deter us from a sober application of etymology, (its extravagances are fair subjects of ridicule with those whose knowledge entitles them to apply it,) we shall, after explaining the simplest of its rules as regards the two most ancient languages with which we are acquainted, proceed to apply that rule to the case more immediately before us.

When I say that the Hebrew word Chemosh, and the Greek

from the following passage in the speech of Demosthenes against Midias: Εβῆγορος εἶπεν, ὅταν ἡ πομπὴ ὁ τῷ Διονύσῳ ἐν Πειραιῇ καὶ οἱ κωμῳδοὶ καὶ οἱ τραγῳδοὶ, καὶ ἡ ἐπὶ Ληναλφ πομπὴ καὶ οἱ τραγῳδοὶ καὶ οἱ κωμῳδοὶ, καὶ τοῖς ἐν ἄστει Διονυσίοις ἡ πομπὴ καὶ οἱ παιᾶνες καὶ ὁ κῶμος καὶ οἱ κωμῳδοὶ καὶ οἱ τραγῳδοὶ . . . μὴ ἔξειναι π. τ. ἐ. 517, 25.

<sup>a</sup> Pseudo-Hermes Trismegistus ap. Stobaeum. Heeren's ed. t. III. 926.

word Comos, may originally have been one and the same, I may at first appear to be playing tricks either with the eyes or ears of my readers: but I am doing neither. The vowels in the first of these two words are merely conventional signs, invented long after the Jewish captivity, and intended to supply that defect in the pronunciation of the original tongue, which had been lost during the long residence in Babylon or its neighbourhood. When Cadmus first brought his country's gods and country's dialect to Greece, it is by no means improbable that both words, the mere aspirates omitted, were one and the same. The more important question occurs, do the two words assimilate in other particulars, and had the land of Canaan a wine-god as well as Greece? Without absolutely making such an assertion, I am entitled to say that a deity is found in that part of the former country, which from the nature of its soil was most likely to have possessed such a deity, and that his introduction into the purer Jewish worship takes place under circumstances which may almost logically account for that introduction. Rich in grapes as the favoured land of Canaan was throughout all its borders, the richest portion was unquestionably that southern part through which runs the thirty-second degree of latitude. On the western point of this line we find the town of Gath. The name itself, which is equivalent to *wine-press* (Gesen. Lex. p. 136.) indicates enough. It was one of the five lordships belonging to the Philistines, the forefather of whom being among the grandsons of Mizraim (Gen. x. 14.), they most probably had their original portion in Egypt, their irruption into the border-land of Canaan being as probably occasioned by a wish to possess themselves of more generous liquors than Egypt possessed, a country in which even palm-wine was not of <sup>b</sup>plentiful growth, and where the usual beverage was water, or the juice expresse from <sup>c</sup>barley. Our geographical line, pursued eastward, nev-

<sup>b</sup> For the single occasion on which much wine was consumed in Egypt, see Herodot. II. 60.

<sup>c</sup> Hence the sarcastic expression of the Argive king in Æschylus, when contrasting Greeks and Egyptians. Suppl. 931. (Well. ed.)

leads us through the heart of the tribe of Judah : of what Judah ? Of that Judah, whose 'eyes' were in prophetic language 'to be red with wine'—of that Judah, who was 'to bind his foal unto the vine, and his ass's colt unto the choice vine ; who was 'to wash his garments in wine, and his clothes in the blood of grapes.' (Genes. xlix. 12.) Leaving the rich vale of Siddim, of which we shall have to speak hereafter, we cross the Asphaltic lake, and find ourselves among a people, who from their deity, and the fervent adoration evidently paid to him, are not unfrequently termed in Scriptural language, the *sons or people of Chemosh*. (Jer. xlvi. 46.) What the nature of that deity of the Moabites was, can hardly be doubted, when we observe the metaphoric language in which the eventual doom of the nation itself is denounced, the denunciation of that doom being the principal cause which brings her name into the Sacred Writings. How speaks the most pathetic of the three great prophetic writers ? 'Moab,' says the metaphoric text, ' hath been at ease from his youth, and he hath settled on his lees, and hath not been emptied from vessel to vessel, neither hath he gone into captivity : therefore his taste remained in him, and his scent is not changed.' (Jer. xlvi. 11.) 'O vine of Sibmah,' observes the same plaintive strain, 'I will weep for thee, with the weeping of Jazer : thy plants are gone over the sea, they reach even to the sea of Jazer : the spoiler is fallen upon thy summer fruits and upon thy vintage.' (xlvi. 32.) So also the evangelical prophet :

The vine of Sibmah languisheth,  
Whose generous shoots overpowered the mighty lords of the nations :  
And joy and gladness is taken away from the fruitful field ;  
And in the vineyards they shall not sing, they shall not shout ;  
In the vats the treader shall not tread out the wine ;  
An end is put to the shouting.                   Lowth's Isaiah, xvi. 8-10.

We could multiply passages to the same effect, but it is unnecessary. Whether any tendency to the worship of this Moabitish deity among the Jews had exhibited itself before the days of that monarch, whose earlier and later years differed so widely

from each other, we are not aware ; but whoever looks at the general establishment of the court of Solomon, will not wonder that the introduction of the worship of a queen of love was soon followed by the introduction of a god of wine ; and that the two were precursors of a deity (1 Kings xi. 33.), whose name has become proverbial for the cruelties practised in his <sup>d</sup> abhorred ritos ; the latter consequence being one almost of necessity : when did lasciviousness and ebriety long prevail either in nations or individuals, and cruelty and ferociousness not soon follow ? If the reader should not be satisfied with this appearance of a Phoenician wine-god in an individual capacity, we are not without means of finding him in a corporate one ; but eastern manners require that some attention should previously be paid to the Grecian wine-god's mother.

It need scarcely be observed, that in the by-gone days of antiquity, nothing was more common than for the names of deities, or something near akin to them, to enter into the appellations by which royal or great persons were known. Thus *Baal be gracious to me*, was the name of the great Carthaginian general Hannibal ; as *hasten, Baal, and Baal help him*, were the origin of the terms Asdrubal, and Maherbal : (the intimate relation between Phœnicia and Carthage, and a probable coincidence of practice in this respect, need not be pointed out.) So again we find the Cuthite idol Nergal entering directly into the appellations of Babylonish princes (Jerem. xxxix. 3.) : the idol Merodach

<sup>d</sup> A milder form of Moloch worship is still, according to Sonnerat, observed in India, at the great annual festival held in honour of Darma Rajah, called the FEAST OF FIRE. On the eighteenth day of this festival, those who have devoted themselves to the more solemn performance of it ‘ assemble on the sound of instruments, their heads crowned with flowers, the body bedaubed with saffron, and follow in cadence the figures of Darma Rajah, and of Dobrede his wife, who are carried in procession. When they come to the fire, they stir it to animate its intensity, and take a little of the ashes, with which they rub their forehead, and when the gods have been three times round it, they walk either fast or slow, according to their zeal, over a very hot fire, extending to about fifty feet in length. Some carry children in their arms, and others lances, sabres, and standards. The most fervent devotees walk several times over the fire.’ Sonnerat’s Travels, I. 54.

(Jerem. l. 2.) forms part of the name of Assyrian monarchs, as Merodach-Baladan, Evil-Merodach, &c., while the Syrian idol Hadad is found in Benhadad, Hadadezer, Syrian kings. Was the family of the Tyrian Cadmus to be an exception to such a rule, and more particularly as concerned the mother of the future Bacchus? That an idol-name approximating to the word Semelē is not to be found in the English translation of the Bible, we readily admit; but is that any reason why something like it should not be found in the original? How frequently the names of idol-deities are there entirely omitted, or rendered by the mere term *idol*, any one who has had occasion to examine the original is well aware. Where is the Canaanitish deity of good-fortune, *Gad*? (Gesen. Lex. 114.) Where is their deity of *Meni*, apparently that of Destiny? (Lowth's Isaish, lxv. 11. Gesen. 427.) Where do we find the Syrian Adad, or Achad, and his rites? (Lowth's Isaiah, lxvi. 17.) Why are the words *Ashera* and *Asherim* always termed *groves*, where in several cases, if we wish to avoid an absurdity, they must be rendered by idols of some kind, and in all cases, we should say, are more satisfactorily so rendered than by the word *groves*? (but of this hereafter.) It was no little satisfaction to the present writer, after examining the two or three places (and I believe they do not exceed that number) in which the word *Semel* occurs in the Hebrew text, to find the learned Bate and Parkhurst coming to the same conclusion as himself, viz. that this word implied not merely 'a carved image,' but that an actual idol was to be understood under that name, and that the idol itself in nature as well as appellation, bore strong marks of agreement with the Semelē, or Theban mother of Bacchus. This conclusion, as affecting the testimony of Herodotus, is of some little consequence: but a right understanding of one at least of the texts in which this word occurs, being of far more consequence, we shall be excused for directing a moment's attention to it. Passing over then the occurrence of the word *Semel* in Deuteronomy (iv. 16.), we come to its appearance in 2 Chron. xxxiii. 7, the parallel to the

passage being 2 Kings xxi. 7. In these two chapters, where the various idolatries introduced or re-established by the infamous Manasseh are detailed, he is said in the former to have ‘set a carved image, the idol which he had made, in the house of God,’ &c. while in the latter it is observed, ‘And he set a graven image of the *grove* that he had made in the house, of which the Lord said to David,’ &c. The first of these passages is not very clear, and the second, for reasons which will be explained hereafter, is almost unintelligible. But let us attend to the original. In the passage last quoted, the word translated ‘graven image’ is in the original *pessel*, which, etymologically considered, seems to imply an idol formed of stone, rather than of wood. The ‘carved image’ of the Chronicles bears, on the contrary, when the vowel-points are omitted, the name of *Semel*, a word so closely approximating to the word Semelë, that their identity can hardly be mistaken, and that identity will not be less apparent, when we come to consider the word *grove* under its proper idol-form of *Ashera*. The anxiety manifested by the monarch in his subsequent hour of punishment and affliction, to remove this particular idol from the house of God, though it gives no clue as to what the nature of the idol was, evinces the great guilt of its introduction there. Something like a clue may, however, be found, I think, in the prophet Ezekiel. In that striking chapter (viii.) where four abominations or idolatries are spoken of, each rising in guilt above the other, and three out of the four relating, apparently, to solar ‘worship, (that worship between which and the Bac-

\* The ‘creeping things and abominable beasts,’ to which the ‘seventy men of the ancients of the house of Israel,’ that is, the Sanhedrim, are offering incense (ver. 11.), are most probably the animals composing zodiacal constellations, and which as such were more or less objects of adoration throughout the East. The Tammuz, for whom the women’s tears are falling (ver. 14.), belonging equally in solar myths, as Creuzer has shewn (Dionys. 280-1.), to the Grecian Bacchus, and the Syrian Adonis, adds strength to the supposition of the Semel being in both capacities what we imagined her to be. The five and twenty men worshipping the sun towards the east, requires no illustration, except as to the numerical amount of the worshippers. Lightfoot, if I remember right, sees in

chic there is always found so close an identity,) we find the Semel occupying the foremost place, and stigmatized as the image ‘provoking to jealousy.’ (ver. 3.) Though the two learned writers, therefore, to whom I have just referred, agree to see in this female idol a goddess of love and pleasure, (an idea by no means improbable, as we shall hereafter shew,) yet from the context generally, as well as from the place where the deification of Semelē took place in Greece, and from other circumstances connected with her <sup>f</sup>rites, she appears to me to belong as much to solar as to aphrodisiac worship, if indeed any wide distinction is to be made between the two; the rites of a sun-god, a wine-god, and a goddess of pleasure, almost necessarily running the one into the other.

We must now turn to another view of the subject; and if in the prosecution of that inquiry, the conclusions to which we come seem comparatively insignificant when compared with the lengthened previous researches into which that inquiry will lead us, it must be remembered, that as the Hercules and Bacchus, who occupy so large a space in the following drama, belong in an eminent degree to the ancient world of demonology, some partial explanations on the subject would necessarily be required of us, and that what we had to say might as well be offered here as elsewhere.

Besides one or two places in the New Testament, to which we shall subsequently refer, the translators of the English Bible have thought fit in four places of the Old Testament to render some of the Canaanitish idols by the word *devils*. Thus Levit. xvii. 7. ‘They shall no more offer their sacrifices to *devils*.’ Deut. xxxii. 17. ‘They sacrificed to *devils*, not to God.’ Psalm cxi. 37. ‘They sacrificed their sons and daughters to *devils*.’ 2 Chron. xi. 15. ‘And he (Jeroboam) ordained him priests for the high places, and for the *devils*, and for the

them the twenty-four courses of priests, with the high priest at their head; thus involving the whole nation, monarch and people, council and priesthood, in idolatrous worship.

<sup>f</sup> Creuzer’s Symbol. III. 57.

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calves, which he had made.' To go with any effect through the Grecian demonology, or world of intermediate spirits, (a task which will better suit a future occasion,) we should have to carry the reader through the poems of Hesiod, through the valuable fragments left us on the subject by the philosophers Heraclitus and Empedocles, through the schools of Orpheus, Pythagoras, Plato, Xenocrates, and Chrysippus, and through the writings of Plutarch; bringing up the rear with such inquiries as the new Platonists were pleased to institute on the subject after their peculiar fashion; as for instance, how many years demons lived,—in what manner they contrived to talk with men, seeing that they were without a tongue,—whether by a proper exertion of theurgic power, a human being may attain not merely to demonship, but even to godship, &c. &c. At present we content ourselves with two observations on the subject; first, that the real Platonic doctrine established a demon (and we are by no means to use the word exclusively in a bad sense) to be a something between god and man; (Plat. Conviv. 202, d.) and secondly, that while in this intermediate being, the Eastern nations generally were inclined to see a divine power forsaking the higher regions, and becoming for a time visible in human form, the Greeks were disposed to take the reverse view, viz. to recognise in these middle beings (as in the Hercules of the following play) a half-deity, (Creuz. Symb. III. 36.) born as it were in the flesh, rising gradually from the heroic to the demon state, and from that intermediate state to one of pure divinity. To say, as Voltaire has said, and as the learned Creuzer, I think, insinuates, that the Jewish writers knew nothing of this doctrine of intermediate spirits, till they acquired it in the Babylonian captivity, is, with submission to two such names, not merely incorrect, but to reverse the very order of things.

If there is any point in intellectual history, of which we may speak with certainty, it is, I think, that the oldest book now in existence is that historical drama, or dramatised his-

tory, known to us as the book of Job. Where or by whom this most venerable of books was written—when, by whom, and for what purpose, it was inserted in the Sacred Canon—that insertion alone, if other proof were <sup>b</sup>wanting, being a voucher for its inspiration—is foreign to our present business, that business being to hasten as rapidly as we can to the intermediate spirits of whom it treats—viz. that adversary of mankind, who makes his appearance at the commencement of the work—that Avenging and Redeeming Spirit, who is introduced in such striking terms into the body of it—that ‘interposing angel’ (xxxiii. 23.), who if he is not seen in our imperfect version of the poem, certainly appears in the original itself—to say nothing of that night-vision (iv. 15.), which must ever remain as one of the most remarkable instances of sublimity of description to us, however the irritated Job may in his contemptuous indignation term it ‘loathsome food,’ and ‘the mere spittle of dreams.’ But many preliminary observations are necessary before we can possibly arrive at our purpose.

If any person, previously acquainted with nothing more than the proverbial term, which has made the name of Job and patient submission almost synonymous terms, if such a person should suddenly come to the perusal of this most interesting volume, what would be the astonishment of his first impressions! Instead of a person bowing meekly to the will of his Creator, he finds an angry rebel, cursing in almost frantic language the day of his birth, and in language almost as frantic calling for death to close his sufferings. As this first tempest

<sup>a</sup> For authorities on this subject, see Horne’s Introduction to the Bible, Magee on the Atonement, and Sir George Rose’s “Scriptural Researches.” As these constitute all the reading, besides the original, which the present writer could command on the subject of the book of Job, he is unconscious whether the line of argument, which he has adopted, has been anticipated by any preceding writer.

<sup>b</sup> Such proof, however, is not wanting. When St. Paul quotes the book, it is in that formula, which places it at once among inspired writings—“γέγραπται,” “it is written.”

<sup>c</sup> For these interpretations of expressions utterly without meaning in the English version (vi. 6, 7.), see Parkhurst in voc. וְהַנִּ, Gesen. in voc. תִּ.

of the passions breaks off, and the desire of life again begins to mingle with the unnatural wish for death, the language of the complainant does not much improve upon us. With vehement protestations of general innocence, are mixed bitter reflections on the reward which that innocence has met with, and almost blasphemous reproaches of the Immortal Being, who, instead of providing that that innocence should stand clear in the eyes of his fellow-men, seems to ‘find occasions’ against its professor, and ‘to count him for an enemy.’ Even when this second fervour has in some measure worn off, and the speaker, taking a calm and solemn review of the transactions of his whole life, abides by the declaration that it was ‘clean without transgression,’ what is the feeling finally pervading his mind! Apparently a sullen persuasion, that if his Almighty adversary, disrobing himself of that ‘thunder of his power,’ which enables him to decide the controversy as he pleases, would write his ‘bill of indictment’ (xxxii. 35.), and appoint ‘a daysman’ (ix. 33.) or umpire between them, the cause would upon the whole go against the Creator, and a conviction follow that He had subjected the complainant to a harder trial than he had deserved or than human nature was calculated to bear. Such, with an occasional acknowledgment by the complainant of the guilty expressions into which the vehemence of his feelings had led him, seems no unfair representation of the language of Job.

And now—passing over the intermediate parts of the drama—the angry remonstrances of the well-known three friends, and the adjustment of the argument by a fourth person, evidently speaking under the immediate effects of <sup>1</sup>inspi-

<sup>1</sup> The composition being of a dramatic character, we are to attend in this as well as in all other performances of a similar kind, to what is usually termed the stage-play. I imagine therefore, that at chap. vii. 20, Job, after his vehement outcries for death, and indignant entreaties to be let alone ‘for a moment,’ or, in Oriental phrase, ‘till he has swallowed down his spittle,’ becomes suddenly sensible of the guilt of such language, and exclaims after a pause, ‘I have sinned; what shall I do unto thee, O thou preserver of men?’ &c.

<sup>1</sup> In what manner the process of inspiration took place, must remain as great a secret to us, as the means by which the first preachers of Christianity ascertained

ration, and most probably the author of the book itself,—how are these observations finally met by the great Being to whom they are addressed? By the singular declaration, (for singular at first sight it certainly appears,) that in the discourses of Job, wild and frantic as they at first appear, expressions had dropped, so infinitely more speaking of that Being ‘the thing that was right,’ than what had proceeded from the three friends, who at first appear to speak in a manner so much more becoming, that Job himself is dismissed with a mild rebuke, while sacrifice and prayer are required for his three rebukers, lest the Almighty ‘should deal with them after their folly’ in what they had uttered. The finger of the Deity having thus, as it were, pointed at a something, which was meant to be the *scopus dramatis* in this invaluable document—a document necessarily obscure from its extreme antiquity—from the peculiarity of its literature—perhaps from some corruptions in the text, and certainly from many errors in the translation,—it becomes our duty to endeavour to ascertain what that something was, and why its promulgation on the part of Job, conspiring with the blameless tenor of his life, allows the Deity to pass over so easily the present ‘sin of his lips.’

That on many points connected with the Deity,—His omnipotence—the utter impossibility that any created being should stand altogether pure in His sight—the great doctrine of repentance, when transgression of any kind has been committed—that on these and other such solemn topics, the three friends speak with as much propriety and dignity of language as Job himself, there can be no doubt:—in what then did the superiority of the latter consist? It consisted, I think, in far superior views of a general Providence—views which for reasons afterwards to be explained, rather escape from the speaker in the

that they had the power of working a miracle; for that they could work them at will is not to be supposed. The language in which the process is described as taking place on Elihu, is read with more advantage in the original than in the English translation. The learned reader will do well to consult Gesenius's Lexicon generally on the subject, pp. 81, 82, 276, 525, 726. (Leo's translation.)

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whirl' of his passions, than are fully brought out by him—in declarations that this world is one of probation and trial—‘a warfare’ (vii. 1. marginal reading)—‘a hireling’s day,’ the wages for which are to be looked for at its close’ (xiv. 6.)—a stage, on which ‘the Lord performeth for every man the thing that is appointed him,’ (xxiii. 14.)—a furnace, in which assayment only can make us come forth as gold (xxiii. 10.) :—that consequently temporal blessings and temporal calamities are no proof in themselves either of the uprightness or iniquity of those to whom they are allotted ; and that a future judgment will decide on all these points, the Being to whom that province is assigned being designated by that very peculiar term of Eastern jurisprudence, which allows us to consider the Goel of Job (xix. 25.) as ‘the redeemer of man from death and the grave—the recoverer for him of the eternal inheritance—and his avenger on that Satan, who is his spiritual enemy and <sup>m</sup>murderer.’

On none of these grand admissions do the speeches of the friends of Job, I believe, once touch ; and so far from admitting the great doctrine of probation and trial, and the consequent indifference of prosperity or adversity as tests of probity or the contrary in this world, the whole tenour of their argument is the reverse :—to be prosperous is with them to be virtuous—to be afflicted is to be vicious. A brief review of the conduct of these friends is necessary, because neither the language of Job himself, the conduct of the Almighty, or the scope of the drama can be thoroughly understood without it. That their first appearance in this composition is calculated to create a great impression in their favour, there can be no doubt. The rent garment—the uplifted voice—the dust sprinkled on their heads—all this apparently marks the greatest grief for their fallen friend ; but after all, these were little more than usual marks of Eastern sorrow, familiar to them, though some-

<sup>m</sup> Parkhurst in voc. *מְלֵא*. See also Bishop Blomfield’s ‘ Dissertation upon the traditional knowledge of a promised Redeemer, which subsisted before the advent of our Saviour.’ chap. 7.

what extraordinary to us. They sit on the ground with their friend for seven days and seven nights, ‘ and none spake a word to him.’ But though they say nothing, do they *look* nothing? Do their malignant eyes forbear to speak what the malignant tongues of all three so promptly deliver, when conversation has fairly commenced, viz. that the basest of hypocrites is before them? (viii. 13. xv. 34. xx. 5.) that all the virtues of his former life were a pretence, a falsehood—why else the calamities that have thus suddenly overtaken him? But it is unnecessary to follow these ‘ miserable comforters’ through the whole of their career, stringing fine sentences together, like eastern pearls, and which would have been as eastern pearls, but for the *animus* which dictated them:—it is unnecessary to follow them from their first sneer to their last surmise—from the gentle hint at supposed transgression in Job or his children, to the self-complacent exhortation, which, taking his guilt for granted, calls upon him to practise the duties of repentance,—from the night-vision and fabricated Spirit, under cloak of whom the first attack upon their fallen friend is made with some appearance of decency, down to the absolute mendacities by which this most munificent and charitable of men is declared to be ‘ of wickedness great and iniquities infinite,’ who had ‘ taken a pledge of his brother for nought, and stripped the clothes of the naked.’ (xxii. 5. 6.) We turn to the wretched sufferer himself.

He had been ‘ the greatest man of the East,’ in whose presence ‘ princes refrained talking:’ in his own pathetic language, ‘ he now called for his servant, and he gave him no answer, though he entreated him with his mouth,’ (xix. 16.) : his substance had been of more than usual Eastern magnitude—the whole had departed from him: he had been the parent of a numerous and beloved family—all of them were dead. ‘ Skin after skin’<sup>n</sup> (ii. 4.) had been drawn from him, as

<sup>n</sup> The present writer has in this and two or three other passages deviated from the authorized version, but never without what he considered sufficient authority.

the tempter, who had been allowed to inflict these miseries admits, and admits in a metaphoric expression indicative of the acutest pain which the human frame can endure; ‘skin after skin’ had been drawn from him till bare animal life was left, yet Job opened not his lips, nor ‘attributed folly to God.’ (i. 22.) Could aught further be added to drug a cup already so embittered? Yes, there was a still more fiery trial to be endured, but one which presupposes a degree of perfection in ourselves which none of us possess, to understand its full intensity. That trial was to have led a life of spotless purity—to have had that purity hitherto acknowledged by all around—to find its truth suddenly called in question by a series of calamities so new and so severe, as almost to justify the suspicion, that all this exterior uprightness had been mere hypocrisy, and to find that Being, who alone in his Omnipotence could set the matter right, drawing back as it were, and refusing testimony in the sufferer’s favour. It is unquestionably the greatest trial to which human nature can be subjected; but it is the trial to which this ‘perfectly upright man,’ as the Deity himself acknowledges him to be, is now subjected, and his conduct under which we must now consider. Whether before the appearance of the three friends any such construction had been put upon the fallen fortunes of Job, does not appear; that he himself had not been without apprehensions of such a construction, even before the *looks* of his comforters had taught him *their* feeling on the matter, may, I think, be collected from the closing verses of the third chapter of this eventful history. ‘I was greatly in fear,’ as the sense of those verses seems to be, ‘that some such imputation as this would come upon me, and it has come: my former state grew out of the unusual circumstances of my situation—I was <sup>o</sup>*still*, but not from fear, for I knew that I had done no wrong—I was not at ease: how could I be, under such accumulated calamities? but pain, anguish, intense

<sup>o</sup> See Gesenius in vv. וְשָׁבֵת נַחֲתָה.

agony, never came till now.' And now commences the most intense of human trials: will Job under such circumstances justify himself rather than his Maker? Will he in his impatience expect the Omniscient instantly to clear impending doubts, or will he wait till it may please Him in his own good time to remove this darkest of clouds, and give his innocence a noonday's clearness? That Job, in this last and most fiery of probations, should rather dwell upon being 'tried every moment' (vii. 18.), than upon the doctrine of probation itself,—that he should for a moment 'darken the counsels of God,' i. e. place them in a disadvantageous point of view, because the desperation of the moment suggests that his own life and conduct have not been placed in their proper point of view, was under all circumstances so natural, that the Deity himself readily accepts the first atonement made for the impatience exhibited under such a trial.

But if the doctrine of a probationary state could not so thoroughly be brought out through the lips of a person so intensely suffering as Job himself, all that deficiency is supplied on the part of another. The inspired Elihu is evidently commissioned, not only to place the doctrine itself upon a firm footing (xxxiv. 11. xxxvi. 8. 10. xxxvii. 7.), but to trace its whole operation and consequences—from the present afflictions of which it is the parent, to that 'P interposing angel,' who 'by shewing man his q duty' (xxxiii. 23.), and by 'offering an atonement' (*ibid.*) when that duty has been violated, places the trespasser again in a state of acceptance with his Maker, and must necessarily therefore be the same with that Re-

<sup>p</sup> Few persons have read the Sacred Writings with more attention than the author of the 'Scriptural Researches,' and it was therefore no small satisfaction to the present writer to find an interpretation which he had adopted from Gesenius (Lexic. p. 375), brought out fully and clearly in those Researches. (Article Job.) By this interpretation, and the adoption of the marginal version in the English Bible, the reader will, with a little other help, get a clear text, perfectly in harmony with some of the most important Scriptural doctrines, and free from that obscurity which runs through the whole of the authorized version.

<sup>q</sup> Cf. Gesenius in voc. *תְּהִלָּה*.

deeming Spirit, to whom we before adverted, and who could have been known to Job only through ancestral tradition, or by immediate revelation.

We trust that we are not growing tedious upon a theme so solemn, and shall soon come to the purpose for which it was instituted, candidly acknowledging that it has carried us somewhat further than we originally intended. If we believe that there is a Being, who through a series of inspired writings has condescended to communicate to us some portion of His purposes, I know nothing which may so reasonably be supposed to have stood at the head and front of those communications as the venerable document which we have thus far so imperfectly considered : a befitting Prologue to that mighty drama, which has now been nearly 6000 years in operation, and which a very few more centuries will most probably bring to a close. All the purposes of such a Prologue it distinctly supplies. It explains—not in set and regular form, (for such set explanations the Scriptures never give,) but in terms sufficiently clear—the probationary purposes for which this world was made, (and what other solution will this otherwise strange enigma around us admit?) ; it places before us a human being, in his strength and in his weakness, subjected to the most trying of all such processes ; and having put the whole of his conduct under it on the most fair and equitable footing, it closes the argument in a strain of poetry, as lofty in irony, as unparalleled in magnificence of language, shewing that beyond this insight into our condition, any further attempt to pry into ‘the secret things which belong unto the Almighty,’ will leave the inquirer grovelling in the dust, and with no answer upon his lips, but that which one of the best and wisest of men is here constrained to give : ‘Behold, I am vile (i. e. worthless in the argument) :—once have I spoken, but I will not answer ; yea twice, but I will proceed no further.’ And as by a little process of reasoning and induction, this earliest of divine communications informs us of the object of the world in which we live, so with still more clearness,

and in an exordium most striking for pictorial representation, it places before us the Evil Spirit to whom this probationary process is committed. As nothing can to human imaginations be more solemn or magnificent than the picture of an earthly monarch, sitting among the highest of his servants, distributing offices of benevolence to some, to others commissions of justice or severity, so in condescension to our imperfect faculties, the King of Heaven is here represented as holding one of those courts, in which the enemy of mankind is obliged to make his appearance, as well as the better sons of the Almighty, there to receive His Sovereign's mandate, but stripped as we are assured of power, either through himself or agents, to go a hairbreadth beyond the commands which he is commissioned to execute. To descend from lofty speculations like these to mere individuals, or even to a single nation, is not very agreeable; but enough has now perhaps been said to shew, that it was not from the Babylonian people, that the Jews first acquired their notions of a world of intermediate spirits, but that such doctrines had been familiar to them from the earliest period of their theocracy, the book of Job having been, perhaps, admitted by *Moses* (*Script. Researches, Art. Job*) into the Sacred Canon for that very purpose; and that it is to an early knowledge of the same venerable book that we are to look for those antagonist principles of good and evil, light and darkness, a Typhon and an Osiris, an Ahriman and an Ormusd, which from very early periods prevailed more or less throughout the East. And here the preliminary view, which the term used by our translators in three or four texts of the Old Testament obliged us to take, necessarily closes.

That this <sup>q</sup> Evil Spirit, who from his general animosity to

<sup>q</sup> How this Evil Spirit comes to be left out in that form of prayer, which we are ordered daily to repeat, and from which neither Jewish modes of thinking, nor Greek idiom allow it to be absent, it is not for me to say. That the words *ἀκ τοῦ πονηροῦ* in that solemn and most comprehensive of prayers do not mean *from evil*, but *from the Evil One*, see the most eminent lexicographers, Schleusner, Parkhurst, Bretschneider, Wahl, &c.

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man, bears in the Hebrew tongue the name of *Satan*, and who from his tempting first and accusing afterwards, bears in the Greek language that meaning which we express by the word *Devil*, that such a being and his agents should have been much in the minds of the translators of the Bible, cannot excite surprise; but that this mode of translation does not always tend to a right understanding of that Sacred Book, is beyond a doubt. When the great apostle of the Gentiles is made to tell his converts (1 Cor. x. 21.) that they cannot ‘drink the Lord’s cup and the cup of devils,’ what can an English reader possibly understand by such an expression? A scholar knows that it is equivalent to saying, that a man cannot at once be a Christian and an idolater; that he cannot partake of the Eucharistic cup, and those libations which were offered to heathen gods, and nowhere less than in those Bacchic rites, which we have been endeavouring to illustrate. When the same Apostle in another place (1 Tim. iv. 1.) foretells that ‘in the latter times some shall depart from the faith, giving heed to seducing spirits, and doctrines of devils,’ the English reader must again be at a loss to know what he is to understand. But when with Bishop Newton we translate ‘giving heed to erroneous spirits, and doctrines *concerning demons*,’ or intermediate spirits, we get a sense not only reconcilable with Greek construction, but which, coupled with what follows, bears—it may be upon Gnostic and other ancient opinions—but certainly on some of the leading doctrines of that Roman Catholic church, to which they have been so frequently applied. (Newton on the Prophecies. Dissert. XXIII.)

We have now to examine the word *devils*, as it appears in the four above-cited places of the Old Testament, and, as we before observed, we shall not dwell long on this part of the subject, the preliminary inquiry being of far more importance than the bare probability, that in all those four cases, the idol worship there implied had more or less reference to Bacchites. In the first two of the four examples the original word is שְׁאֵדִים (*sheedim*), in the other two שָׁגְנִירִים. Reminding the

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reader of what was previously said on Hebrew vowels, and of that vale of *Siddim*, which we found in a part of Canaan most famous for its vines, and observing further that this substantive is derived from a Hebrew word signifying *to pour out* or *shed*, the cupbearer, who poured out wine at feasts, bearing a nearly similar name (Parkh. Heb. Lex. p. 720.), we think we come to no unfair conclusion, when we assert that these *sheedim*, or *pourers-forth*, were not merely, as the learned Parkhurst imagines, emblems 'of the great agents of nature, or the heavens, considered as giving rain,' but as agents giving a more generous liquor; in other words, that they were among the prototypes of that Grecian wine-god and his attendants, whom the pages of Herodotus taught us to look for in this portion of the eastern<sup>q</sup> world. That the word *shegnirim* approaches still more closely to the Bacchic crew, will be evident from the senses which Gesenius's Lexicon affixes to its singular and plural forms: “<sup>1</sup>עֵזֶר, <sup>1</sup>hairy, rough: <sup>2</sup>a buck, a he-goat, an object of idolatrous worship (as among the Egyptians). Plur. <sup>2</sup>עָזְרִים, inhabitants of unfrequented solitary places, represented as dancing, and calling to each other; perhaps, according to a popular notion, *wild men in the form of he-goats*, similar to the Greek<sup>s</sup> *satyrs*.” Of all this Bacchic retinue, the two of most importance here to be traced would be the Bacchic <sup>t</sup>Silens and the god Pan; but the investiga-

<sup>q</sup> How far the Bacchus *Lobesius*, or *pourer forth*, of the Sabines (Plut. Quæst. Rom. CIV. p. 289. A. p. 181, Wyttēn.) comes under this category, I leave others to decide.

<sup>r</sup> In this form Bacchus himself not unfrequently appears in the ancient Greek myths. (Apollodor. III. 4-3. Nonn. Dionys. XIV. 155.)

<sup>s</sup> See also Bochart, I. c. 18. Lowth's Isaiah, c. XIII. 21. XXXIV. 14. Parkh. Heb. Lex. 759. On the satyr-crew of the Indian Bacchus, see Creuz. Symb. I. 608.

<sup>t</sup> Among the more curious investigations connected with Silenus, the tutor, as well as companion of the Grecian wine-god, not the least curious would be to see in what manner that ass (on which his representative Xanthias makes his appearance in the opening of the following drama) is connected with a general belief of the heathen world, a belief in which even so grave an historian as Tacitus shared, that an ass's head stood in the Holy of Holies of the temple at Jerusalem, to which the Jews paid religious honour. For one solution of the difficulty, see Parkhurst in voc. *סְרִירָה*.

tion would necessarily be such as to carry us far beyond our present limits.

If the reader is disposed to consider the foregoing instances as somewhat fanciful and visionary, (and he is at full liberty so to do,) we now come upon matter which leaves no doubt, I think, of what is perhaps rather implied than declared by Herodotus, that the worst parts of the Bacchic worship, as well as its general adjuncts, came from Phoenicia or Canaan, rather than from Egypt. In proportion, however, as our proofs of this become more clear, so much the more cautious do we feel it necessary to become in what we say, the grossnesses which have come under our notice in the investigation of this part of the subject being of such a nature, that we shall avoid the chance of hurting the reader's feelings by giving even a reference to some of them. It is under the influence of such feelings that we pass over as rapidly as possible the mention of that idol, which induced the righteous Asa to depose the queen-mother from her dignity, though the nature of that idol, when closely examined, would justify the father of history in all that we suppose him to have said. The name of the idol itself (1 Kings xv. 13. 2 Chron. xv. 16.) is מפלצת. In laying down our first rule of etymology, we purposely abstained from saying any thing about suffixes and affixes, or those initial and terminal letters, which the Hebrew language added for purposes of gender or construction, and to get rid of the *of* and the *to*, the *in* and the *from*, with which our own language is encumbered. Stripped, however, of these artificial adjuncts, the three radical letters which remain of this idol present the identical word *phallus*, so well known in Bacchic rites, and the etymological meaning of the word, unintelligible in the Greek language, becomes plain enough when referred to the Hebrew verb from which it is derived. What that meaning is, we forbear to say; and except by <sup>u</sup>references, we wish to say nothing further of the

<sup>u</sup> Consult Herodot. II. 48-9. 51; and to references given by Parkhurst, (Heb. Lex. p. 580), add Creuzer's Symbol. I. 262. 272-8. 293 (note). 309-10.

extent to which as an object of worship the *phallus* prevailed through the east, or of the still more offensive appearance which another representation of productive nature assumed, more particularly among the people of India.

In the two passages of the Sacred Writings to which we have just referred, the queen-mother Maachah is said to have been removed from her royal dignity, ‘because she had made a [phallic] idol in [addition to] a grove.’ To the general translation of the latter word, an objection was made in a former paragraph; and to ascertain the deep guilt of this royal matron, (for her guilt is not, I think, to be measured by the introduction of the Priapean idol, to which we have just referred, and who perhaps was in Canaanitish idolatry as much the son of the wine-god Chemosh, as Priapus himself was in Grecian mythology the son of Bacchus,) we must go into a little further examination of the word so frequently rendered *grove* in our English Bible: but to relieve the dryness of etymological research, we hazard a few preliminary observations.

It can only be to younger students in divinity that we address ourselves, when we observe that the Jewish polity was instituted under two covenants; the one given by the Deity himself at mount Horeb; the other, under permission of the Deity, by their human legislator, when the forty-years’ sojourning in the wilderness having terminated, the Jews were to cross the Jordan, and enter the promised land. It is to the document containing the latter of these two covenants, that we now propose briefly to advert, a document written when its author was 120 years old, and well aware that its composition and recitation would be the closing acts of his life. There are few works of standard literary eminence, either in ancient or modern languages, which, if the present writer may be permitted to say it, have not at some period, or other come under his perusal; but he can truly say, that seldom, if

376-7. 593. II. 53-8. 83-5. 329. III. 121-2-3. 131-3-6. 155. 164. 224. 367.  
IV. 51. Creuz. Dionys. 232-3-4-7-8-9. Comment. in Herodot. 146 (note) 7.  
See also Larcher’s Herodotus.

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ever, did such emotions come over him, as when reading for the present purpose, and in a continued form, this venerable piece of composition. The solemnity of its charges and adjurations—the affectionate earnestness of its addresses—the legislative wisdom, and, it may be added, the legislative benevolence which it displays, that benevolence descending even to a forgotten sheaf (*Deut. xxiv. 19.*) and a nested bird (*xxii. 6.*)—the ceremonies solemn and imposing beyond any thing which history records of similar transactions, as to the mode in which this second covenant was to be taken,—and above all that overwhelming and imperishable strain of prophecy, in which the future fortunes of the extraordinary people to whom the document is addressed are wrapped up, to the truth of which prediction all past history has borne so deep a testimony, and portions of which are still as visibly acting before us, as if the ink, which commemorated them, were yet wet upon the paper :—all this will easily account for the creation of such feelings as have been just alluded to. Our present business, however, lies almost exclusively with that portion of the prophetic strain relating to the idolatries, which were finally to eject the Jewish people from the possessions now about to be consigned to them, and scatter them to the four winds of heaven. With the same exact prescience, which enabled the inspired writer to trace the general history of the people for whom this document was written, he describes that particular period in their civil polity, when an infatuated populace would be induced to prefer a regal to a theocratic government; and with equal distinctness the very monarch is pointed out, who by multiplying to himself silver and gold, horses and wives, would commence the long series of royal apostasies. Nothing remained but to leave such apostasies without a shadow of excuse, and as far as human foresight and enactments could go, nothing was omitted in order to accomplish this. That neither monarch, people, or priest might be without the knowledge of their great legislator's last act, it was his dying com-

mand, that this sacred document should be laid with the first covenant in the ark ; that a transcript of it should be made by every king on his accession to the throne, that no day should pass without the monarch's perusing a portion of it, and that every seventh year it should be read to the assembled people by the Levites. Though the consequences of obedience or disobedience to this covenant had been laid down in terms as strong as human language could devise, yet that nothing might be wanting, a sacred hymn, written by the hand of the Deity himself, and from its contents, called ‘the testifying hymn,’ was subjoined ; thus adding the force of divine to mere human injunction. But all was insufficient. With whom the first neglect of the daily perusal of this sacred document would commence, we can easily conceive. Could the once wisest of mankind see his own case so clearly pointed out, and daily read his own self-condemnation ? That his idolatrous successors would not only neglect the perusal, but even the transcript of this book, and that they would finally prevent the Levites from rehearsing in the ears of the people, what they did not trust their own eyes to look at, followed as a matter of course ; and hence in the reign of the excellent Josiah, the very knowledge of this document, or the place of its deposit, seems to have been lost <sup>x</sup>. But we must now turn from the book itself to the idolatries which its writer had evidently foreseen as what would bring down the anger of an offended Deity upon the people to whom he, their earthly leader, had been so devotedly attached. In the first or divine covenant (Exod. xxxiv. 13.) three species of Canaanitish idolatries had been particularly pointed out as most offensive to the Deity—altars differing from those, the materials and fashion of which He himself had specifically ordered, the erection of certain *groves*,

<sup>x</sup> 2 Kings xxii. 8–20. That this venerable document should have suffered in some degree from this treatment was naturally to be expected. In ch. x. ver. 6, where the death of Aaron is mentioned, there is an evident omission in the common Hebrew text, which in the Hebrew-Samaritan, or old Hebrew text, is filled up : thus harmonizing the account with that given in Numb. xx. 23, sq. xxxiii. 38, sq.

and the setting up of certain *ypillars*. We shall confine ourselves to the last two, as they alone have reference to the subject at present under examination, and as they are the two, to which the second or Mosaic covenant more particularly refers.

In that covenant, besides another reference, to which we shall subsequently allude, it is said, ‘Thou shalt not plant thee a grove of any trees near unto the altar of the Lord thy God, which thou shalt make thee: neither shalt thou set thee up any image (pillar), which the Lord thy God hateth.’ (Deut. xvi. 21, 22.) The word *grove* is in the original *ashera*, as a singular noun; *asherim*, as a plural. In the numerous places where this word occurs in the Old Testament, the general reasoning of Gesenius is, I think, to the effect, that in *all* they imply an idol. Parkhurst, startled by the word *plant* in the above quotation, thinks, though admitting the word *ashera* generally to imply an idol of some kind, that in this instance, at least, a grove must be meant. But why so? The Ashera was most commonly a wooden image—the stone-Ashera or Semel of Manasseh being an evident exception to the common rule—hence more easily *burnt*, (Deut. xii. 3), and *made dust of* (2 Chron. xxxiv. 4); which latter operation, however, could also be performed on molten images. In the original the word translated *trees* is a noun singular, and the passage may therefore be rendered as an order not to set up an Ashera of any kind of <sup>z</sup> wood, (and of what and how many kinds of wood the ancient idols were made, the reader may consult Isaiah (xliv. 14. 19.) xlv. 20. Habak. (ii. 19.). When it is said, (Genes. xxi. 33,) that ‘Abraham planted a *grove* in Beer-sheba, and called there on the name of the Lord,’ a widely-different word, viz. the word *eshel*, is used, that

<sup>y</sup> Here and elsewhere in the authorized version (2 Kings xxiii. 14. Micah v. 13, &c.) mistranslated *images*.

<sup>z</sup> פָּרַע. Something like this idiom occurs in a difficult passage of Ezekiel (xiii. 18), where by ‘pillows to all arm-holes’ is rather meant ‘cushions to the elbow-joints of females of every age:’ by ‘kerchiefs upon the head of every stature,’ is meant ‘kerchiefs,’ or rather veils, ‘upon the head of females of every size.’ Cf. Gesen. Lex. p. 693.

word implying, not a grove, but some kind of tamarisk, or fig-tree (Gesen. in voc.): and when we find it said of Saul, (1 Sam. xxii. 6) that he *abode* in Gibeah under a tree of this kind, ‘having a spear in his hand, and all his servants standing about him,’ nothing more probably is meant, than that such trees were occasionally set up, like Mamre’s oak, to mark a residence. ‘To plant a grove near the altar of God,’ supposing that altar hypothral, would involve no absurdity: but when, in addition to a former example quoted, we read of Josiah ‘bringing out the grove from the house of the Lord, without Jerusalem, unto the brook Kidron, and stamping it small to powder’ (2 Kings xxiii. 6), and also of the children of Judah ‘remembering their altars and their groves by the green trees upon the high hills,’ (Jeremiah xvii. 2), we certainly see in all these passages no small difficulty in rendering the word Ashera by that term which the authorized version assigns to it. But supposing the Ashera an idol, of what nature was *it*, or rather *they*, for the plural term so frequently used, unless it be what the grammarians term a *pluralis excellentiae*, seems to admit of more than one variety? That it had a strong connection with solar worship may, I think, be inferred from several passages, in which we find the word sometimes joined with Baal, or the solar fire (Judges iii. 7. 1 Kings xvi. 31. 33. xviii. 19), sometimes with Baal, and the host of heaven (2 Kings xvii. 16. xxi. 3. xxiii. 4. 2 Chron. xxxiii. 3.). That this connexion, however, of the Asherim with solar rites does not exclude them from a connexion with Bacchic, or rather that the two worships were closely connected together, and both in their worst forms, will be evident as well from the explanation which must now be given of the word *pillars*, as from other considerations.

The word pillar occurs at least under four forms in the Sacred Writings; as the ordinary prop to support a building of any kind (*gnamud*); as that pillar of salt-stone (*netzib melach*) into which the lingering wife of Lot was converted; and lastly, in two forms of a more peculiar kind, *chauminim* and *matzeboth*,

to which we must now call attention. Whether the *chauminim* were solar pillars or solar statues, does not, I think, clearly appear. Gesenius renders the word both ways. Parkhurst, referring to 2 Chron. xxxiv. 4, considers them as images dedicated to the sun or solar fire, placed on high above the altars; and as the images of Baal were of the beeve kind, he considers these sun-images to have been the same. Lowth, in his Isaiah, xvii. 8, where the *chauminim* are found in conjunction with the Ashera, translates *solar statues*. At xxvii. 9, where the same conjunction also occurs, he translates *images*. Other passages for considering the word occur in Levit. xxvi. 30. Ezekiel vi. 4. 6. 2 Chron. xxxiv. 7. That the fourth of these words did not necessarily imply an idolatrous or offensive form, seems clear from the proceedings of the patriarch Jacob, (Genes. xxviii. 18. 22. xxxi. 13. 45. xxxv. 14. 20.) That, on the contrary, in the usages of the Canaanites, (and, most probably, by an addition, which I forbear to state,) it assumed a most revolting character, is evident from two circumstances; first, that among the kings, whether of Israel or Judah, who are particularly stigmatized for their idolatrous guilt, the crime of setting up these Asherim, or these pillars, but far more commonly the two in conjunction, is invariably put forth as the principal feature of their guilt (1 Kings xiv. 15. 23. xvi. 31—3. 2 Kings xxi. 7. 11); and secondly, because in both covenants made with the Jewish people, by their divine as well as earthly legislator, the express command given to them was, to break and hew down these two particular objects of divine jealousy (Exod. xxxiv. 13. Deut. vii. 5. xvi. 21, 22). What then were these pillars? Before we answer that question, it would be necessary to enter more fully into the probable nature and worship of the Ashera idol, and that, for various reasons, we decline to do. When it is seen what Herodotus *does* say of the abominations connected with Egyptian worship (ii. 46, 47), and when we afterwards find him declining to enter into further particulars, not from those religious scruples, which he so frequently pleads as a reason for silence, but from the pain which

would be done to his feelings by further disclosures, we may easily conceive that in what was evidently the worst of Canaanitish pollutions, there might be that which is wisely hidden from our sight, and into which it can be of no benefit to explore too minutely. By closely sifting, however, the account given in Lucian's remains, or what are edited as such, of 'the Syrian goddess ;' by comparing those accounts with what Tacitus (Hist. II. 3.) says of the goddess worshipped in Cyprus under the name<sup>a</sup> of Aeria, (and the name, considering the immediate vicinity of Cyprus to Phoenicia, and the transmutations which the name may have undergone in passing from Phoenicia to Cyprus, and from Cyprus to Rome, differs not widely from that of the idol now under consideration) ; and, finally, though the Sacred Writings maintain a guarded silence as to Canaanitish *beths*, or temples, yet by comparing some of the Jewish laws evidently directed against the practices of those *beths* (Deut. xxiii. 1. 17, <sup>b</sup>18. cf. 1 Kings xiv. 23, 4. 2 Kings xxiii. 6, 7.) with what is said in ancient writers of the Babylonian Mylitta, (Herodot. I. 199. Strabo XVI. p. 1081.) and

<sup>a</sup> As I have hitherto pressed no etymology on the reader, in which *things* as well as *words* did not seem to coincide, I may be here forgiven for calling attention to some ancient idols, where similarity of appellation seems to imply something like similarity of worship. On the *Ashima*, or idol of the men of Hamath (2 Kings xvii. 30), see what is said by Gesenius, Lex. pp. 61. 240. Parkh. 45 : and cf. Creuz. Symb. I. 343. On the idol Azara, Asthara, or Athara, or Athor, see Creuzer's Symbol. II. 63, sq. IV. 201. 231-2-3-6-7. 247-8. The least offensive approach to the Ashera worship, which we get at in the Sacred Writings, occurs perhaps in a difficult passage of Ezekiel (xiii. 18, sq.), where the prophetesses spoken of seem fit companions for the prophets of the Ashera, ' who eat at Jezebel's table,' the latter name, as well as that of her father Ethbaal, king of the Zidonians, sufficiently indicating what species of idolatries she would bring with her as her dowry. The luxurious pillows affixed to the elbow-joints, the veil upon the head (cf. Genes. xxxviii. 14), the metonymic term of *hunting* (cf. Proverbs vi. 26.), the unusual appearance of the word *souls*, as a plural *masculine* (*nephshim*), and the flower-gardens (see Parkhurst in voc. *רַבָּת*) into which these male-souls are to be seduced, all sufficiently indicate, that something besides divination formed part of the occupation of these prophetesses, and that females of every age were used to assist in their purposes.

<sup>b</sup> The word translated here *dog* is in the original *בָּבֶן*, *puer mollis, scortum virile*. See Gesen. in voc.

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the Armenian Anaitis, (Creuz. Symb. II. 26), strong conclusions may be derived not only as to the nature of Ashera worship generally, but as to the guilty sources which in Canaan as well as other Eastern places—Comana, Cabira, Zela, Pessinus, &c. —furnished a numerous priesthood with splendid temples, rich domains around, and multitudes of sacred slaves (*ἱερόδοουλοι*) of both sexes to cultivate them. But the causes which induce us to observe much caution in regard to the Ashera idol, oblige us to maintain similar caution as to the nature of pillars connected with that worship; if, however, the Ashera of Scripture and the Syrian goddess of Lucian be in main points the same—and such I believe them to be, with this exception, that the first was the goddess in her palmy, the second the same goddess in her declining state—the document of Lucian, to which I have just referred, and which bears on its face the unmistakeable evidence of truth, will serve equally well to demonstrate the nature of Canaanitish pillars, while the prominent part occupied by Bacchus in that document evinces that in taking this brief view of the scriptural Ashera, we have by no means lost sight of that Grecian wine-god, who, from the post which he fills in Grecian dramatic literature generally, and more particularly in the drama with which we are more immediately concerned, deserves all the illustration, and from every quarter, which we can possibly throw upon him.

We have trespassed too long upon the reader's patience, in endeavouring to trace out from the Sacred Volume some larger points of Grecian Bacchic worship, and too wide a field of inquiry on the same subject yet lies before us, to allow us to dwell upon minor points connected with it, and which might be more or less illustrated from the same source—the <sup>c</sup>choral dance—the fawn-skin, which habited the body of Bacchic <sup>d</sup>worshippers,—the <sup>e</sup>ivy which decked their thyrsus or their

<sup>c</sup> See Parkhurst's Lex. in voc. צְבָד.

<sup>d</sup> Ibid. in voc.—Cf. Creuzer's Symbol. III. 452.

<sup>e</sup> Creuzer (Symb. III. 137.) speaks of coins of the Phoenician Sidon, having on them a head of Bacchus with an *iey* crown. Is not the *Sidonian* Bacchic

hair—the mode of trimming the hair in Dionysiac rites (Parkh. 570)—the close identity of place of worship in the two countries, viz. ‘the high hill and every green <sup>f</sup> tree,’—these, and even the prophetic powers ascribed by historians and poets to the Grecian <sup>g</sup> wine-god, might all, if time allowed, receive additional light from the Sacred Writings; but we are obliged to hasten to more important matters.

If, as the father of history assures us, almost every thing connected with Bacchic worship came into Greece through the Tyrian Cadmus, it follows as a matter of course, that two of the most important features connected with that worship in Greece, should have previously existed in the land from which Cadmus came: viz. esoteric doctrines, or the practice of mystic rites, for the more thinking portion of the community; and for the less thinking, the establishment of one or more vintage-feasts, with such accompaniments to them as we find in Grecian Athens; music, revelry, the song, the dance, and scenic exhibition, the last three partaking more or less of a licentious character: are evidences of all these to be found in

chaplet rather formed of the terebinth, ‘a high tree, which is common in Palestine, with ever-green leaves, and fruit growing like grapes?’ (Gesen. Heb. Lex. p. 37.)

<sup>f</sup> Cf. Eurip. Bacch. 38. 116. 165. 814, &c.

<sup>g</sup> Creuzer and others have given various reasons for the ascription of prophetic powers to a wine-god: but does not the whole originate in that terrible prediction which accompanied the first proof of what might ensue from drinking of the fruit of the vine, instead of eating its fruit, as had hitherto been done; a prediction which, with the transaction that caused it, must have been a reminiscence of everlasting combination in the family of Ham \*?

\* Parkhurst (apparently with a view of saving the character of the great patriarch) has given a version of the passage which neither the text nor the context will, I think, admit. According to this learned and pious writer, who, however, often exhibits more fancy than judgment, Noah ‘was uncovered, or rolled himself in the midst of (not his, but) the tent, i. e. of the tent or tabernacle consecrated to God’s worship, whither, after drinking the wine, he had retired in expectation of a prophetic dream.’ For the fulfilment of the prediction itself, see one of those splendid sermons, in which Horsley combines as usual the erudition of a philologist, the close reasoning of a mathematician, and the glowing mind and imagery of a poet and rhetorician.

those writings, to which the pages of <sup>h</sup> Herodotus first directed us to look for them; or if any of them are wanting, can they be traced in nations so closely connected with Phœnicia by migration or descent, that what is found in the first may with fair probability be assumed as having originated in the second; a fair reason being at the same time assigned, why, while sufficient information is given, or may be inferentially collected from the Sacred Writings on some of these points, a silence that baffles us is observed as to others?

The writer who here starts these questions cannot too openly acknowledge, that he is not the person from whom full information on many of them can be expected; his knowledge of the Hebrew language is but small; his divinity-reading very limited; and of the book which would doubtless have been his best guide on this as well as many preceding points, Selden's Treatise on the Syrian Gods, he has not been able to procure a copy. Such little information, however, as his own inquiries can furnish, he readily communicates.

That the land of Canaan had its seats of learning, as well as its commercial towns, its Kirjath-sepher, or <sup>i</sup> city of books,

<sup>h</sup> It may at first seem extraordinary, that a man of so inquisitive a mind as Herodotus should have been himself at Tyre (II. 44), and not have penetrated farther into a country, of whose history and Sacred Writings it might have been thought that enough would have escaped even from Egyptian priests to have excited his utmost curiosity. But it must be remembered, that the historian had his own private affairs to attend to, as well as other men; and might he not have been influenced by them? Judging from the important political part which he played on his return to his native island, it seems reasonable to conjecture, that he was a person of no small influence there before he left it, and who can say what political information had reached him, pressing his immediate return, and thus defeating other purposes which he might have contemplated? It must further be remembered, that whatever splendour might in a former age have attached to the name of Judæa, a seventy years' captivity had in a manner expunged her from the map of nations, and that though partially restored about the time of Herodotus's visit, her polity was in too infant a state to excite much curiosity. There is a third reason, on which I forbear to enlarge; it might have been His will, under whose direction are the least, as well as the most momentous concerns of the world, that minute information on these matters should not be communicated to us.

<sup>i</sup> Joshua xv. 15. It also bore the names of *Debir*, and *Kirjath-Sannah*, both terms implying intellectual eminence. Cf. Bochart's *Phœnicia*, I. I. c. 1. Gesen. Lexic. 708.

as well as its Hebron, or city of war, the reader is perhaps aware; but as we cannot call up one of the Chemarim, or sacerdotal professors in those seats of learning, to answer our inquiries, we must be content to offer a few general remarks, and some conjectures, as to what formed the mystic or esoteric doctrines of Canaanitish priests; candidly admitting, that as those conjectures are here almost exclusively derived from etymology, we place less reliance upon this portion of our labours, than when we were able to corroborate etymologies by facts; and that in the aids derived from a writer, often so fanciful as Parkhurst, we should have put little confidence, had we not found his positions in some degree supported by a testimony of which he was not aware.

Throughout the whole of our preceding remarks, we have seen a sun-god and a wine-god either actually united in the same person, or if not, so closely trenching one upon the other, that it is difficult to say where the first begins, and where the second ends. And why this should be the case, is not difficult to imagine. The same glowing luminary, which in its vernal constellation gave renewed warmth and brightness to southern or eastern lands, gave ripeness and richness to the grapes which formed the glory of such lands. Hence the beeve or bull as the common emblem of both deities, and hence the necessity which existed at the outset of this inquiry, for shewing that the Dionysus of Greece was in ancient writings not unfrequently spoken of as a solar god, though his more common designation is unquestionably that of a god of wine. But whatever were his mystic rites in Greece considered as the latter, it is in a solar, rather than a wine capacity, that he must have possessed, if he ever did possess, such rites or esoteric doctrines in the Merchant-land; but before we inquire into their nature there, a few words must be premised as to the places in which such doctrines would be communicated, or such rites practised, as also of the persons to whom one or both would be committed.

Comparing the general language of scripture respecting the land of Canaan, with what we are able to trace from other

sources, of the practices of adjoining countries, we do not think ourselves mistaken, when we say, that at the period of the great Hebrew invasion, that land, besides its ‘goodly houses,’ and cities ‘fenced up to heaven,’ was studded with large and costly structures, each provided with its peculiar divinity, and each maintaining a large establishment of priests and sacred slaves. In scriptural language these buildings are termed *Beths*, the name of the idol to which they belonged being generally attached to them, as Beth-aram, Beth-shittah, Beth-shan, &c. &c. That these *beths* were nothing more than sacred inclosures, like the Grecian *τεμένη*, as Parkhurst imagines, (Lexic. p. 88.) I cannot for a moment believe. Is it likely that a land, which by internal and external traffic drew into itself all the wealth and commodities of the known world, should have been less magnificent in its religious structures, or less numerous in its sacerdotal establishments, than such places as Comana, Pessinus, &c.? That the word *beth* in strict meaning implies a *house*, makes nothing against this argument. The prodigious structure at Jerusalem, justly ranked among the wonders of the world, is as often termed the *house* of God as His *temple*; and we have only to look to the magnitude of the first building projected after the flood, and to the nature of Pelasgic remains in Athens, Mycenæ, and Crete, to be persuaded that as well before as immediately after the flood, architecture had been upon a most prodigious scale.

The priests, to whom the care of these structures, and consequently the religious superintendence and instruction of the Canaanitish people were committed, bear in the prophetic and other scriptures the name of <sup>m</sup>*Chemarim*, and whether the term be one of derision or actual appellation, it gives us some insight, coupled with other scriptural notices, as to what formed the two principal objects of worship in these splendid

<sup>m</sup> “*Chemarim* (2 Kings xxiii. 5. Hos. x. 5. Zeph. i. 4.), from *חָמֵר*, to be burned, scorched.” Gesen. “The faithful [among the] Jews seem to have called them *Chamirim* in contempt, as being continually scorched by their sacrificial and fumigating fires.” Parkh. in voc.

buildings. These were the worship of the heavens generally, and more particularly the sun: and of the extent to which the first of these two worships was carried, the philosophical subtlety of investigation in which it originated or to which it gave birth, and the nicety of language occasionally exhibited in discriminating points connected with it, those unacquainted with the Sacred Writings, except through the medium of translation, can hardly be aware. Engaged as we are rather in the investigation of Bacchic than of heavenly or solar worship, it is impossible to enter into any lengthened details on this important subject; but calculated as it is to throw some light on that Book, with which it becomes us all to be intimately acquainted, a few details may be perhaps permitted us.

To begin then with the heavens themselves, considered as divinities, and consequently as an object of worship. At first sight nothing seems wider apart than the Greek word *θεοί*, or *gods*, and the Hebrew שָׁמָּה, i. e. *heavens*; yet in radical derivation, and it may be therefore in actual meaning, both are substantially the same; the two taken in conjunction affording proof of that process of translation, by which a meaning originally Phœnician transfused itself into a word originally Pelasic or Grecian. In this their first and great designation, then, the heavens appear to have been worshipped principally as distributors of things into their respective sorts, places, &c.; and this first point established, and a scientific footing gained, the Canaanitish philosophers pushed their

<sup>1</sup> The Hebrew substantive is derived from a verb which signifies *to place, to put*; and that the Greek substantive is in the same way derived from the verb *τιθέναι*, *to place, to put*, is evident from the two following quotations: Herodot. II. 52. "Εθνοι δὲ πάντα (omnino) πρότερον οἱ Πελασγοὶ θεοῖς ἐπευχόμενοι, ὡς ἔγώ ἐν Δωδάκην οἴδα ἀκούσας· ἐπανυμίην δὲ οὐδὲ ὄνομα ἐποιῆντο οὐδενὶ αἰτῶν· οὐ γὰρ ἀκηκόει καν. ΘΕΟΤΣ δὲ προσωνύμασάν σφεας ἀπὸ τοῦ τοιούτου, ὅτι κόσμῳ ΘΕΝΤΕΣ τὰ τίταντα πρήγματα καὶ πόδας νομᾶς εἶχον. Phornutus: "The ancients took those for gods whom they found to move in a certain regular manner, thinking them to be the causes of the changes of the air, and of the conservation of the universe. These then are *gods* (*θεοί*), which are the *disposers* (*θετῆρες*) and framers of all things." Cf. Parkh. p. 745.

mystic doctrines still further. As projecting, impelling, and pushing forwards the planetary orbs in their courses, the heavens assumed under their scientific hands, at least as far as etymology will allow us to decide, another form of religious worship, bearing in that form the name of <sup>m</sup> הָרָם (*Aram*); a Beth, with of course a corresponding sacerdotal establishment, being provided for the maintenance of the worship. As causing the earth's declination, and thereby the successive variations of the seasons, a third form of heavenly worship comes before us, with another temple established for its support, the joint names of Beth-Shittah (Judges vii. 22. Parkh. 730.) implying both. As reiterating years and seasons, and thereby producing, ripening, casting off and consuming the earth's flowers and fruits, and so renewing and changing the face of the earth, a Beth rose to them under the title of Shan, i. e. the *changer*, *renewer*, or *reiterator*. (1 Sam. xxxi. 10. 2 Sam. xxi. 12. Parkh. p. 754.) The starry heavens (and these few specimens must suffice for the present portion of the subject) bore the name of *Nimrah* (Numb. xxxii. 36.), the idol apparently wearing a leopard's skin (Parkh. p. 450.), and thus, by garb at least, reminding us of the Grecian wine-god Bacchus, as well as an Amoritish divinity of heaven. With clouds and cloudmongers we do not propose to deal, though much curious matter might be elicited on both. As the celestial fluid subsisted, according to Canaanitish philosophy, in the three conditions of fire, light, and spirit, or gross air, other fields of speculation, and other objects of worship were offered by the Chemarim to their hearers. Was the solar fire or light to be considered as causing the revolution of the earth, and by that means the return of the morning light upon it? the idol bore the name of <sup>n</sup>*Nergal*. Was the strong projection or reflexion of

<sup>m</sup> Josh. xiii. 27. Parkh. Lexic. p. 687.

<sup>n</sup> Nergal, (2 Kings xvii. 30.) being an idol of the men of Cuth, does not strictly belong to our present catalogue: it has been introduced because the emblem of this idol, viz. a *cock* (Parkh. in voc. p. 478.), throws light upon an expression of

luminous matter rather to be brought under consideration? the idol-god was *Rimmon*, and the idol-emblem the pomegranate, the worshippers or mysts which ever they might be, being reminded by its star-like flower with six leaves or rays at the top of the fruit, to whom their adoration was to be particularly addressed. Passing over a variety of inferior idols connected with heavenly or solar worship, Hoglah, *the revolver* (Josh. xviii. 19. Parkh. 193.), Zur, *the mighty one* (Josh. xv. 58. Parkh. 626.), Gaumul, *the retributor* (Jerem. xlvi. 23. Parkh. 114.), Shemesh, *the solar light* (Josh. xv. 10. 2 Kings xxiii. 11.)—which deity we find in the latter text with his horses and his chariots like the Grecian Apollo—we come to the more common and popular Canaanitish deity, the "Lord of heaven, the mighty Baal. That Baal as an object of worship meant the *solar fire*, appears by his being distinguished (2 Kings xxiii. 5.) from Shemesh, or the <sup>P</sup> *solar light* just mentioned, and from that remarkable contest between Elijah and the prophets of Baal, when *answering by fire* was to determine the superiority of Baal or Jehovah. That the idol-emblem was of the <sup>q</sup>beeve kind, is decided from a passage in one of the apocryphal writers, where mention, as Parkhurst observes, is made of family-sacrifice done τῇ Βααλ τῇ Δαμάλει, (*Tobit i. 5.*), a grammatical form, which will surprise no one acquainted with the dualistic or androgynous divinities of the ancients, where we often find

Aeschylus (*Suppl. 209.*), and also upon the Greek word ἀλέκτωρ, derived, as Parkhurst thinks, from the Heb. תְּנִנָּה, *the coming of the light*, of which that bird gives such remarkable notice.

<sup>o</sup> Sanchoniathon ap. Euseb. *Præparat. Evang. I. L. cap. 10.* τοῦτον θεῖν (τὸν Θεόν) ἐνόμαζον μόνον οὐρανοῦ Κύριον, Βεβλσαμεν καλοῦντες, ὃ ἔστι παρὰ Φοίνιξι Κύριος οὐρανοῦ. In the Punic or Carthaginian language the word assumes the form of Balsamen. (*Plaut. Poenulus, act. V. sc. 2.*)

<sup>p</sup> For this and other nice distinctions among the Canaanites as to solar and lunar light, see Parkhurst under the words צָהָב, מַחֲרֵה, תְּנִנָּה, תְּנִינָה, שְׁמֶשׁ, &c.

<sup>q</sup> As among other Canaanitish *beths* we find (*1 Sam. vii. 11.*) a beth-Car, or *lamb-temple*; I think it not improbable that the vernal sun was designated by other emblems besides the steer, in order to shew the progress of that joyous season.

the same deity sometimes in a masculine, sometimes in a feminine form. To enter into all the varieties of Baalim, from Baal-Tamar, or Baal of the palm-tree, to Baal-Zebub, or Baal with the *fly-emblem*,—from him with the artificial sky above

<sup>r</sup> “Baal-zebub appears to have been one of the *medicinal* idols of the Ekrônites; and as Baal denotes the *sun*, so the attribute Zebub seems to import his power in causing water to *gush out* of earth, and in promoting the *fluidity* and *due discharge* of the juices and blood in vegetables, animals, and men, and thereby continuing or restoring their *health* and *vigour*. And as *flies*, from the manner of their *issuing from* their holes, were no improper emblems of *fluids gushing forth*; hence the epithet Zebub makes it probable that a *fly* was part of the imagery of the *Baal* at Ekrôn, or that a *fly* accompanied the *bull* or other image, as we see in many instances produced by Montfaucon.” Parkh. p. 169. How far the Ekrône priests were guided by such philosophical reasonings as these, the reader is left to judge; much simpler causes might doubtless be found for the fly-Baal: but a short notice of these idolatrous emblems may not be without their value to the biblical student. As Baal here appears with a *fly*, so Rimonmon we have seen had a *pomegranate* as his emblem: Moloch, when the gorgeous robe, indicative of the spangled heavens, was thrown over him, appears to have assumed the name of Adrammelech; when an artificial cloud stood above him, he was Anammelech. A star is found in ancient coins suspended over the head of more than one of ancient \*idols.

\* What Egyptian or Canaanitish idol (the text rather restricts us to the former) is meant by the Remphan, whom St. Stephen (Acts vii. 43.) substitutes for the *Chiun* of Amos (v. 26.), has been a subject of great doubt among commentators. From Kircher to Townsend, the prevailing opinion has been, that the ancient god Saturn is meant. That this opinion is incorrect, I do not venture to affirm, but many proofs (and the star-emblem among the rest) might, I think, be brought to shew that the god Pan, one of the eight elder divinities of Egypt (Herodot. II. 46. 145–6.), and whose appearance in the Bacchic retinue I have before adverted to as deserving attention, is more probably intended. Instead of entering, however, into debates, which involve little more than a point of learned curiosity, a few moments may be more profitably devoted to the consideration of some omissions and mistakes into which a recent editor of the New Testament has fallen in discussing this most interesting portion of Holy Writ. That a writer, evidently more qualified to make his way through the thorny paths of ancient literature, than to feel or appreciate its elegancies, should have missed the *dramatic* beauties, if I may so speak, which pervade the whole of the transaction and narrative connected with the death of the first martyr, was not much to be wondered at; but we had a right to expect that Dr. Bloomfield should have understood what, as well from what he does say, as from what he does not say, (cf. Bloomf. Acts xxii. 5. Lightfoot, VIII. 450.), it is pretty clear he does not understand, the constitution of the tribunal before which the proto-martyr was arraigned, the place where that tribunal held its sittings, and the mode in which its decrees, at least where lapidation was concerned, were carried into execution.

his head (Baal-zephon), to him of the purifying-fire (Baal-be-

Without entering minutely into the constitution of the Jewish Sanhedrin, the qualifications required for being a member of it, the mode and times of its sitting, the crimes which fell under its cognizance, and its four modes of capital punishment, it will be sufficient for the present purpose to observe, that the court consisted of laymen, as well as "priests" of the seed of Aaron, and "scribes" of the tribe of Levi; the lay portion of this assembly being generally understood by the word "elders." (Lightfoot, III. 197. IV. 223. IX. 338.) Of the two gates in which its sittings were held during the time of the first temple, it is here unnecessary to speak; at the time of St. Stephen's death, (the well known ten "flittings" of this assembly having not yet commenced,) its judgments took place in the building Gazith, (so called from the neatly wrought stone of which it was composed,) the room itself being in the court of the temple near the altar, or as the Gemarists express it, "near the divine presence," which they supposed dwelt upon the altar, and looked on them how they acted in judgment. (Id. III. 30. VI. 369. 378.) Within the verge of this court no one might sit, besides its actual members, "except it be one of the kings of the house of David." (Id. IX. 338.) Unless therefore we suppose a tumultuous mob to have broken through all common rules, nothing can be more incorrect than Dr. Bloomfield's supposition of an "infuriate multitude" being present during the trial of the proto-martyr, and that to this multitude his speech was addressed. The process of Jewish *λιθοβολία*, or stone-casting, as far as the Gemarists, no very high authorities, may be trusted, was in its simplest forms as follows. On coming to the place of execution, the criminal was stripped of his clothing and thrown upon his back. In this state, the first of the two deposing witnesses dashed a heavy stone upon his heart; this not killing him, the second witness did the same; and if the sufferer still survived, then stoning by the whole populace took place. (Id. VIII. 438-9. XI. 416.) To do their work more effectually, the witnesses generally laid aside their upper garment; and it is only necessary to remember at whose feet the garments of the two witnesses against St. Stephen were laid, to be apprised as to who had been the principal instrument in raising this sudden storm against him. (Id. IX. 340.) And thus far for the learned editor's misrepresentations, or rather want of clear conceptions on this subject. Let us now come to his omissions. That the interruption in the martyr's speech, at v. 50, took place, not as Dr. B. with Doddridge and Kuinoel suppose, from "open tumult and clamour for the death of the prisoner," but from indignant looks or whisperings among the Sanhedrim, follows of course from the constitution and privacy of the court: but to say nothing of the want of any notice as to what particular point it was in the chain of St. Stephen's reasoning, which occasioned the interruption, why is no notice taken of the singularly idiomatic expression "uncircumcised in ears," and the illustration which it might have received from a passage in Jeremiah? (vi. 10.) But above all, why is no notice taken of the word *τυπωός* (v. 43.), a word pregnant, it appears to me, with meaning, and without a full sense of which neither the object of the quotation from Amos, nor the general nature of the speaker's reasoning, nor what was before termed the dramatic character of the whole transaction, stamping upon the narrative every mark of indisputable truth, can be well appreciated? The reader will perhaps bear with me for a moment, while I endeavour to throw a little light on this part of the subject. As every thing in this narrative bears the mark of suddenness,

rith<sup>s</sup>), would carry us far beyond our limits. But one or two haste, and violence, so in St. Stephen himself we evidently see a speaker taken by surprise, arranging in haste the topics of a discourse, which he meant to be long and elaborate, but which is suddenly interrupted by one occurrence, and by another brought to a rapid conclusion. As the chief ground of accusation against the arraigned was the having spoken words of blasphemy against Moses and the temple, it behoved him to direct his first defence to these two topics. With the history of their great legislator St. Stephen shews himself perfectly acquainted, and nothing appears to have dropped from him on that subject calculated to give additional offence. Not so with the temple. Beautiful as the "tabernacle of witness" was in itself, it was nothing in splendour compared with the temple of St. Stephen's day, and the allusions to the humbler dwelling, out of which this pride of Jewish structures had gradually grown, were ill calculated to conciliate his hearers. The quotation from Amos (of which more presently) was still further calculated to irritate, and the final quotation from Isaiah, which, in reference to spirituality of worship, put this magnificent structure on little higher footing than heathen structures of a similar kind, evidently threw the auditors into a state of phrensy. Hence that gnashing of their teeth, and the consequent taunt on the part of St. Stephen, that those who could not listen to such a spiritual truth, were as much heathens in their hearts as in their ears. But we are losing sight of the word, for a right understanding of which we have entered into these previous details. That more idolatry prevailed during the forty years' sojourning in the wilderness than the author of the Pentateuch has thought fit to record, is evident, not only from this passage of Amos, but from other passages of Scripture (Psalm lxxviii. 40. Ezek. xx. 13 sq.). This, however, did not, I imagine, consist so much in overt acts of apostasy, as in a miserable clinging to what they had for years (might I not say for centuries?) seen practised in Egypt, and thence to idolatrous adaptations of the two great distinctions in their own new religious worship. And what were these distinctions? The first was that "tabernacle of witness," to which we before adverted, and which, as bishop Horsley eloquently observes, "with its stately support of upright pillars resting on silver sockets, and transverse beams overlaid with gold; its gorgeous hangings within of purple linen, blue and scarlet, with the button of gold; its noble covering without, of the shaggy skins of goats; its rich furniture, the seven-branched candlestick, the altars, and the implements of sacrifice, all of brass or gold, pure or overlaid; the ark, containing the tables of the law, with the mercy-seat overshadowed by the wings of the cherubim, was surely a distinction of no ordinary kind." (Horsley's Serm. 17.) The second, and far above this in splendour and importance, was "the glorious light which filled the sacred pavilion, the symbol of Jehovah's presence." (Ibid.) To these what did the wanderers in the wilderness, as the prophet and the martyr bitterly reproach them, prefer? Instead of being contented with the first, they must needs make as *types* of it those shrines or portable receptacles in which the idol-forms of Egyptian divinities were carried about; instead of the latter, they preferred to raise the star-emblem which stood above the (Bacchic?) Remphan of their late masters. Homer tells us, that when a man loses his freedom, he loses at the same time half his virtues; to know in what manner more than half the intellect may be lost by the same process, it is only necessary to call to mind what the Jewish people were in the wilderness, and consequently what Egyptian bondage—that "fiery furnace,"

more particularly connected with our present inquiries may be specified. Such was the Baal-shalisha, (2 Kings iv. 42.) which taking etymology for a guide, I should imagine to be a triple Baal (cf. Gesen. 810.), combining solar fire, solar light, and fluid matter, thus containing in its three forms two of the three in which the Egyptian Osiris and Greek Dionysus have been found; the Baal-hamon, where with etymology again as our guide, and the further consideration that here the vineyards of Solomon were situated, (Cant. viii. 11.), all the <sup>t</sup>noise and tumult of an Attic vintage-feast seem entitled to burst upon our ears,—and lastly, the Baal-peor, the nature of whose worship, whether solar or Bacchic, we do not care to specify too clearly either from etymology or facts. If instead of the bits and morsels here presented to him respecting the heavenly and solar worship of ancient Canaan, the reader should wish to read something like a continuous lecture by one of her Chemarim, he is referred, (and it was in the confidence that such a reference as it is sometimes termed—must have previously been, to cause such a corruption of the human understanding. As the tendency of the first part of St. Stephen's speech before the Sanhedrim was evidently to expose the infatuation of their common ancestors, in thus using a paltry idol-shrine as a type of the beautiful tabernacle of witness, we may imagine in what language of irony and contempt he would have treated the still greater infatuation, which could look to the star-tremble of a wretched idol like Remphan, as a representation of that divine glory which filled the sacred pavilion. In what manner and for what causes the speaker's first subject was brought to an abrupt conclusion, we have already seen—in what manner the actual appearance of the divine glory superseded the very entrance upon the second intended branch of his oration, it is unnecessary to specify.

<sup>\*</sup> Parkhurst, Lex. p. 81. Gesenius compares the Baal-berith, or *Baal of the covenant*, as he terms it, to the *Zeus Ὀρκιος* of the Greeks. Though Gesenius as a general authority—not always, however, not to be received with implicit <sup>\*</sup>trust,—is far superior to Parkhurst,—yet as the explanation of Parkhurst brings us nearer to Bacchic purifying rites by fire, it is here, I think, to be preferred. Baal-Zephon is considered by Gesenius as equivalent to the Egyptian *Heliopolis*, so called from worshipping of Typhon (?).

<sup>t</sup> See Gesen. Lex. in voc. ΠΝΩΝ.

<sup>\*</sup> Is this too much to say of a lexicographer, who on a mere grammatical nicety connected with the Hebrew word בְּרִית, (Isaiah liii. 8.)—a nicety which has since been shewn not to exist, (Wiseman II. 204.)—endeavours to apply in a collective sense what is evidently meant to be understood in an individual one, and thus assists to destroy a prediction which forms a very key-stone of Christianity?

could be given, that we have indulged in much of the above speculations,) to that curious fragment of the Armenian Her, preserved by Plato, and more particularly to the concluding part, where the planets and their courses are so enigmatically spoken <sup>u</sup>of. The reference is given with more confidence, because the intercourse between the ancient Armenia and Canaan was so close and intimate, that what is said of one country may pretty nearly be said of the other, and (unless the reader should here consider us as more than ordinarily fanciful) because the very name of this Armenian leads us to those Chasdim (children of Chesed) or Chaldeans, of whose two cities, among the few known to us in Scripture, the one is evidently by name connected with solar light<sup>x</sup>, the other apparently <sup>y</sup>with those dwarf gods of Phœnicia, about which so much learned controversy has existed, and which from etymology I cannot but think had reference to the sun in its autumnal decline, one of the two great points of consideration among the ancients, which gave birth to so many of their myths.

The question, however, still remains unanswered: are the above—and much more might be added, did circumstances admit—to be considered as esoteric doctrines delivered by the philosophic priests of Canaan to more favoured pupils, or as portions of mystic information, authorized by the state? If words might decide the question, we should certainly say the latter; the very word *mystery*, and consequently all belonging to it,

<sup>u</sup> Plat. de Rep. X. 616, d. sq.

<sup>v</sup> Strabo (I. 70.) observes, that the Armenians, Syrians, i. e. Phœnicians, and Arabians, preserve many proofs of a common race, in their language, modes of life, &c. &c.

<sup>x</sup> *Ur* in the Hebrew tongue denotes *light*, and so may be taken to denote the *celestial luminaries* or *lights*, i. e. sun, moon, and stars. And hence the place where the Chasdim lived might be called *Ur of the Chasdim*, from their studying there the motions of the said lights or luminaries." Wells's Geography, I. 125.

<sup>y</sup> Haran, or Charran, being at no great distance from Ur, the religious worship of the two places may be presumed to have been in some degree the same. The *Teraphim* of Laban, therefore, may be supposed to have had some connexion with solar worship, but whether of the exact nature indicated in the text, would be to open the almost endless question of dwarf-gods, Pataeci, Anaces, Tritopatores, Cabiri, Dioscuri, &c. &c. But cf. Parkhurst in voc. ~~מְלָא~~.

being, as the <sup>2</sup>etymologists assure us, derived from the language of the country, where we have been so long remaining. If again we consider that the Mosaic covenant (the injunctions of which generally had so much reference to the religious ceremonies of Canaan)—if we consider that that covenant among its many curses lays its first on the man, who, after making a graven or molten image, ‘putteth it in a secret place’ (Deut. xxvii. 15.); and if to this we add the picture given by the prophet Ezekiel, where the seventy elders in their ‘painted chambers’ so closely resemble a mystic confraternity, the opinion that mystic rites did exist in Canaan receives additional strength; but the subject is altogether too new, and the capacity of the present writer for the full management of it too imperfect, to allow him to give any thing like a decisive opinion on the matter. But it is more than time to turn from the few who *think*,—and for whom alone speculations like the above were much calculated,—to the many who *feel*, and for whose wants, physical and intellectual, the stated returns of Canaanitish vintage feasts required provisions of a widely different kind. And what were these?—the feast, the revelry, and the intoxicating draught,—poetry, music, the dance, the song, and something like a drama. That of all these the last four or five—and to them alone we shall confine ourselves—were employed to grace, or it may be to disgrace a Canaanitish vintage-feast, may I think be asserted with some confidence, though no direct evidence to that effect can be derived from the Sacred Writings. Was the border-country of the land of Job to be without its poetry, and that of no ordinary kind; and is it a matter of no importance to the last of these four points, that the poetry connected with that most venerable of names,

<sup>2</sup> “**μυστος**, to hide, conceal. Deriv. With **μ** prefixed, Gr. **μυστηριον**, whence Engl. *mystery*. The old French *mestier*, whence Engl. *mystery*, and formerly *mister*, a trade.” Parkh. If this be true, guilds and civic corporations are now what Sais, Eleusis and Lerna once were, and the ancient **μυστης** is represented by the *Mister A* or *B*, whose craft and mystery supplies us with the commonest articles of dress, food, furniture, &c. &c.

is found invested in a dramatic form? But if no direct proof can be derived from the Sacred Writings, that poetry and even a band of Muses existed in the land of Canaan, and it may be, very long before the great Hebrew invasion, there is indirect proof to that effect in other sources, of which we can avail ourselves, and to those sources we now turn: the silence of the Sacred Volume upon these points we shall endeavour to account for hereafter.

If there be one place in the ancient world where we should least look for a band of Muses, it is the Grecian Boeotia. Excellently adapted by her climate as well as by her soil, to rear up a stout body of agriculturists, as well as men qualified to handle the spear and target, the pen and plectrum seem of all instruments the least suited to her sons. Whence then a Helicon and band of Muses in such a place? If the reader looks to Bochart's map of Boeotia, and finds that map swarming with Phœnician names, and the name of Helicon among the rest, the enigma is pretty nearly solved. What the Tyrian Cadmus had left in the hill-country of his father-land, he naturally endeavoured to re-establish in the land to which his destinies had carried him; with what success poetic annals have too well recorded. A gestation of many centuries gave birth to the Ascrean Hesiod; another throë of centuries, and forth came the Theban Pindar; with these and the birth of the poetess Corinna, the poetic history of Boeotia is begun and ended.

That these were names sufficient to immortalize any country which gave their owners birth, is readily admitted; but the question is, do they cover the cost of such an establishment as we have found upon mount Helicon? Evidently not: the deities indigenous to such a land as we have seen Boeotia to be, were unquestionably the two who come before us in the following drama—a wine-god and a table-god—a bibulous Bacchus, and a devouring Hercules (*infr. p. 24.*); and if in addition to the harp-strains occasionally heard at Thebes in the worship of the Ismenian Apollo, we allow her a liberal supply of flute-

music<sup>y</sup>, and such approaches to a mental entertainment as a Bacchic *κῶμος* might supply, we have perhaps allowed the steer-land of Greece as much of intellectual enjoyment as she is fairly entitled to.

Having ventured to transfer a band of Muses from a country where they by no means appear at home, to one where they seem more germane to the soil; (and a more accurate knowledge of Phoenician language than the present writer possesses, would, he has little doubt, entitle him to declare that the very names of this illustrious sisterhood, as well collectively as individually, are of Phoenician growth<sup>z</sup>,) the reader is left to form his own notions as to the nature and extent of Canaanitish poetry; but we must again remind him, that the magnificent strains not unfrequently found in the two earliest books with which we are acquainted, the Pentateuch and the book of Job, leave us no right to suppose that the poetry of Canaan itself would be of a very inferior order. Having supplied, and we think on no unfair suppositions, the great Merchant-land of antiquity with a body of poetry, we advance within a very few days' <sup>a</sup>sail of her coast, to furnish her with the adjuncts which such poetry, when applied to the purposes of a Dionysiac or Chemosh festival, (and we are beginning to look upon the two as almost synonymous,) would require;

<sup>y</sup> For the extent to which flute-music prevailed in Boeotia, see Böttiger's elegant treatise, 'Über die Erfindung der Flöte.'

<sup>z</sup> Since the above was written, I find from a note in Creuzer (Symb. III. 269), that this has been partly done by Sickler in his 'Cadmus.' As the author's reasoning upon the subject is not a little metaphysical, as well as etymological, I think it best to give it in his own words, or as Creuzer gives it for him. 'Sickler im Kadmus, p. 88. leite Μοῖσα, Μοῦσα, Μῶσα, vom Ebräischen מושָׁא MOSAII her, der AUSSPRUCH, SPRUCH, und dann der GESANG so dass es bedeute einen AUSSPRUCH, das RESULTAT EINER INTELLECTUELLEN KRAFT, das die flüchtigen Erscheinungen in der Zeit, d. e. die Gedanken, zurückzuhalten und dann zur Kunde zu geben bestimmt ist. Dies sey in der dreimal drey heiligen Zahl vorgestellt, obgleich ursprünglich es nur in der einfacheren heiligen Dreizahl gedacht worden seyn möge; zuerst als Μυῆμη (von μῆ) als ein FESTHALTEN; zweitens als Αοιδὴ (ἀοίδη von ἀοίδη) als ein WISSEN; drittens als Μελέτη (μελέτη von μελέτη) WORT, SPRUCH, REDE.'

<sup>a</sup> Homer (Od. XIV. 257) allows five days for sailing from Crete to Egypt.

music—song—dance, and if not an absolute drama, yet such an approximation to it, as might contain the germ of what afterwards constituted the imperishable fame of Grecian Athens. But before we set foot upon the island where we propose to look for all these, and to which, independently of the present inquiry, the business of the following drama would oblige us more than once to cast our eyes (cf. infr. 813. 1321, &c.), we must again trouble the reader with our wearisome etymologies, preliminarily reminding him, that here as elsewhere we depend not on words merely, but on words sufficiently borne out by facts, and that none of our etymologies, numerous as they have been, will be found at variance with the more modern science of ethnography, which professes rather to group languages into families, than to trace them by affiliation, and which if it has its strong points, has, like etymology, its weak ones also.

In several places of the Sacred Volume, but for the present we restrict ourselves to three (1 Sam. xxx. 14. Ezek. xxv. 16. Zeph. ii. 5), a people meet us, bearing the name of *Cherethites*, or *Cherethim*. Who and what were they? The texts before us sufficiently indicate, that they formed part of the Philistim, and consequently inhabited that portion of the Merchant-land, where we found the vine growing in particular luxuriance, and where consequently we had the greatest right to look for the worship of a Canaanitish wine-god. That the Hebrew word פָּרַת does not widely differ from the Greek word Κρῆτες, the eye and ear alike bear testimony; and when we find the LXX. and the Syriac version, in all the foregoing verses, rendering the first term by the second, it is clear proof that from the earliest periods, a close connexion was supposed to subsist between the two, the only serious question among etymologists being, whether the inhabitants of ancient Crete sprang from the Philistim, or the Philistim from Crete. This may safely be left to the learned Bochart, who gives his testimony, as might be expected, in favour of that side of the question which tends to derive the progress of mankind from east to

west, and consequently deduces the Cretans from the southern shores of Canaan, and not the reverse. Farther corroborations of a close identity between the two countries in point of mere names, as in the Cretan Itanus, and biblical Ethan or Ethan,—Cydon, the founder of that ancient part of Crete called Cydonia, and in name so nearly resembling Sidon,—the Philistine metropolis, which we sometimes find termed Gaza, sometimes Minoa, from the early Cretan monarch Minos, these, with other such subsidiary illustrations, we pass over. Was there a close identity of things as well as names between the two? this also is not wanting. The climate and productions of the two countries, as we shall hereafter see, were nearly similar: both were equally given to trade and colonizing: both were equally warlike, and perhaps nowhere is the identity between the two more complete, than in the weapons which both peculiarly used for warfare,—the arrow and the bow. On the celebrity of the ancient Cretans in this respect it is needless to quote <sup>b</sup>authorities; but as the Sacred Writings are read for higher purposes than the knowledge of such minutiae, and such minutiae may consequently have escaped the reader's observation, one or two proofs of Philistine or Cherethite skill in the use of these weapons may not be superfluous. In the fatal battle of Gilboa, which brought the first occupant of the Israelitish throne to an untimely death, the foe opposed to him are alternately termed Philistines and archers, as if the two were almost convertible terms (1 Sam. xxxi. 1—3.); nor are there wanting those, says the learned Bochart, who are of opinion, that in memory of this, the place where Saul was slain, bore afterwards the name of *the Valley of the archer*. So sensible was his royal successor of the destructive power of these weapons in the hands of his Philistine neighbours, that one of his first steps on mounting the throne appears to have

<sup>b</sup> Cf. inf. 1321. See also Strab. I. 10. Diodor. I. V. 231. Theophr. H. Plant. I. IV. c. 12. Plin. I. XVI. c. 36. Lucan. II. 3. 7.

been that of having his subjects instructed in their <sup>c</sup>use, and protecting his own person with a body-guard of such Cherethites or <sup>d</sup>archers. But we must hasten on from words to things.

The identity of Crete, not merely with Canaan, but with that portion of it, where the investigation of a wine-god's origin would make us most anxious to find it, being thus established, the path seems clear for looking after the three or four things, which we considered as almost necessary adjuncts to such a worship; but before this is done, a few preliminary observations must be allowed us on the religious worship of Crete generally. Though the tendency of previous remarks has been to derive the earliest settlers in the modern Candia from one particular portion of the Phoenician coast, nothing was further from our thoughts than to derive them exclusively from that portion of the Merchant-land. If any doubt existed as to the *miscellaneous* nature of a Phœnician band of emigrants, as we formerly advanced, that doubt would be removed by the variety of inhabitants, the mixture of languages, and the quick succession or amalgamation of religious worships which we find from the earliest periods prevailing in the isle of Crete. In the time of Homer not less than five distinct races are named as settled there, (Od. XIX. 172 sq.) each apparently speaking a different language, and each, it may be, in the possession of a different religious faith. That the two earliest of Cretan worships came from Canaan, and bore a close relation to the two most predominant there, viz. the solar and the Bacchic, the names of the two deities presiding over them, and the myths

<sup>c</sup> 2 Sam. I. 18. ‘Also he (David) bade them teach the children of Judah *the use* of the bow: behold it is written in the book of Jasher,’ i. e. written in authentic records, viz. the writings or books laid up in the temple. Cf. Parkh. and Gesen. in voc.

<sup>d</sup> Hence in such passages as the following (2 Sam. viii. 18. xv. 18. xx. 7. 1 Kings i. 38. 44.) the word Cherethites is rendered by the Chaldee interpreter, *archers*. The Pelethites appear to have been royal couriers.

connected with their histories, give sufficient indication. What was the "child-devouring Cretan Cronus, but another modification of the horrid Moloch-idol?" or what outward characteristics do his ministering Titans bear but those of priests of a religion so terrible? The name of his consort Rhea, which etymologically imports a principle of fluidity, would be of itself sufficient to establish a close identity between her, the Canaanitish Sheditim, and the Grecian Bacchus, did not Phrygian myths step in to help out this association, by placing this Rhea before us as the actual foster-nurse of the Theban wine-god. (Non. Dion. l. 8.) Merely dropping this hint, to be taken up hereafter, we proceed with our general view of Cretan religions. That an island so circumstanced in regard to settlers should have remained long without great religious convulsions, was not to be expected. The earliest or best known came in the person of the Idean Zeus: and the difficulties connected with that revolution are clearly seen by the cautious manner in which it was brought about—the infant revolutionist being shifted from mount to mount, and cave to cave, his Curetes or priests ostensibly conforming to the wild music and orgic tumults of the Cronus-rites, till their schemes being fully ripe for execution, the Jovian dynasty was able to supplant that of <sup>t</sup>Cronus. And what was the new worship of the Zeus Cretagenes or Idean Jove? When we look to the general character of the Curetes, the original introducers of that worship—to such monarchs as Minos and Rhadamanthus, who favoured and fostered it, (the aspersions thrown upon the former by Grecian writers and dramatists, and the motives for such aspersions are too well known to

<sup>c</sup> Porph. de Abstin. II. 202. Ἰστρος, ἐν τῷ συναγωγῇ τῶν Κρητικῶν θυσιῶν, φησὶ τὸν Κουρῆτας τὸ παλαιὸν τῷ Κρόνῳ θύειν παῖδας. The fables of the Minotaur, the tribute demanded of Athens, &c. all tend to the same effect.

<sup>t</sup> Hence perhaps the expression οὐλα, in Callimachus's hymn to Jupiter, which Spanheim, with the Scholiast, renders ὑγιεινῶς.

Οὐλα δὲ Κούρητές σε περὶ πρόλιν ὀρχήσαντο  
τείχεα πεπλήγοντες, &c. H. in Jov. 52.

See also Strabo X. 715. 728, &c.

<sup>e</sup> Plato in Minoe. Plutarch. in Theseo c. 16.

need commemoration here); when we look to such beautiful characters as the Homeric Sarpedon and Idomeneus, the one third in descent from Minos, the other, though a leader of Lycian bands, yet by birth a Cretan, and according to some accounts, actual brother to the Cretan Minos; when we further consider in what manner this Zeus appears in Hellenic poetry, to the utter exclusion of the preceding dynasties of Uranus and Cronus, I cannot but persuade myself, that this purest form of Cretan worship, however speedily corrupted, came originally from Semitic settlers, the Cretan Zeus thus bearing some faint resemblance to the Jehovah of the Jewish people. Had the naval power of Minos (the first thalattocracy which the history of the world supplies) remained in full operation, this worship would no doubt have better developed itself as well in Crete, as in the numerous adjoining isles depending on her; but the same fatal Sicilian expedition, (Herodot. VII. 169, 170.) which broke the political power of Minos, broke also his means of enforcing or extending that worship of Idean Zeus, which he professed and favoured, and a syncretistic religion, adapted to accommodate various faiths, appears speedily to have<sup>h</sup> followed, the consequences of

<sup>h</sup> Of this syncretistic tendency in Cretan worship, we have a curious proof in the fragment of the Euripidean *Kyōthes*, preserved by Porphyry. The chorus of that piece was evidently composed of priests; in the fragment here referred to, their coryphaeus, addressing himself to Minos, observes,

ἀγνῶν δὲ βίον τείνομεν, ἐξ οὐ  
Διὸς Ἰδαῖον μέστης γενόμητο,  
καὶ νυκτιπόλον Σαγρέως βιοτάς  
τὰς τ' ὀμοφάγους δαῖτας τελέσας,  
5. μητρὶ τ' δρείᾳ δῆδας ἀνασχάν,  
καὶ Κουρήτων  
Βδυχος ἐκλήθην δσιωθείσ.  
πάλλευκα δ' ἔχων εἴματα φεύγω  
γένεσίν τε βροτῶν καὶ νεκροθήκης  
10. οὐ χριμπτόμενος, τὴν τ' ἐμψύχων  
βρῶσιν ἀδεστῶν πεφύλαγμα.

Besides the multiplicity of deities, whom this speaker contrives to serve, his *Orphic* clothing, and his eschewal of puerperal and funeral occurrences, (v. 9), are not to be passed over without observation.

which, as far as the person of a wine-god is concerned, we now proceed to trace.

Between the Homeric Sarpedon and the time when ‘the Frogs’ of Aristophanes was exhibited, no name of greater note occurs in Cretan history than that of Epimenides, a contemporary of the Grecian Solon, and consequently of Pisistratus. And how had Cretan character fared in the interim? Instead of the warlike bearing, the moral virtues, and high religious feeling, which Homer evidently took pleasure in delineating as peculiarly belonging to the Cretan name, a wide and distressing change comes before us. “Incessant liars, evil beasts, slow bellies,” are the titles which this Cretan poet bestows upon his countrymen. As the person using these harsh epithets was, as we have shewn in a preceding <sup>1</sup> play, himself an impostor of the first grade, little attention would have been paid to such a declaration coming from such a quarter, had not one of the inspired writers set his seal upon the <sup>k</sup> declaration, and consequently given it a certain authenticity. And what had occasioned this deterioration in Cretan character? I know nothing so likely as the progress of that Bacchic worship, which I find every where the parent of similar circumstances; but to exhibit this fully, we must retrace our steps a little. That the worship of Idean Zeus (supposing that worship to have originated from Semitic settlers) had degenerated before the reign of Minos, is evident from the myths connected with the name of Cadmus. In those myths the Cretan Jove has already become a steer or solar god, seeking in the person of Europa, and from the great idol-land, (Creuz. Symb. II.) an Ashera or an Astarte, a moon, a vinous, or, it may be, a pleasure-goddess, to share his religious throne.

<sup>1</sup> Preface to Clouds.

<sup>k</sup> We are indebted to St. Paul (Epist. ad Tit. i. 12.), who appears to have been a reader of the Greek dramatists (1 Cor. xv. 33) as well as Greek poetry generally (Acts xvii. 28.), for the preservation of this hexameter fragment of Epimenides. The hexameter itself (*Κρῆτες ἀεὶ φεῦσται, κακὰ θηρία, γαστέρες λύρια*) not improbably occurred in the poem on Minos and Rhadamanthus, which Diogenes Laertius ascribes to Epimenides, (I. 112.)

How so intelligent and upright a monarch as the Cretan Minos might have rectified all this, it is now impossible to say;—the syncretistic form of worship had already commenced, and did our limits admit, it would now become our business to observe at full length that portion of it, which connected the Idean Zeus with the Bacchus-Zagreus.

Difficult as the Cretan myths are in general to solve, (and when we consider the various peoples settled in that island, the extensive traffic and distant colonization pursued by them, the variety of religious opinions thus necessarily imbibed abroad, and all necessarily mixing, more or less, with the many religious faiths at home, the difficulty is easily accounted for,) that of the <sup>1</sup>Bacchus-Zagreus is confessedly among the most difficult, because in addition to the difficulties already stated, those of secret and mystic worship begin here apparently to operate upon us; I say apparently, because though the Euripidean fragment just quoted would entitle us to affirm that mystic rites commenced in Crete with the worship of Idean Jove, (its mode of introduction, as we have described it, almost necessarily engendering secret worship,) yet it may be that the dramatic poet has transferred to the times of Minos the Cretan mysteries of his own day.

The consideration of this, however, and many other matters connected with the Bacchus-Zagreus, would draw us too far from the practical matters connected with another Bacchus, to which we are hastening; and if we have drawn attention to the

<sup>1</sup> In Mythic lore the Bacchus-Zagreus is the son of the Cretan Jupiter by Persephonë, and his history as follows. While yet an infant, and while the Curetes, or priests of Jupiter, are dancing round him, the Titans come stealthily upon the child, put into his hands some toys and playthings; and while his attention is taken up with these trifles, contrive to tear him in pieces. The quivering heart is taken from the body by Athenë, who thenceforth obtains the name of Pallas ( $\alphaπὸ τοῦ πελλέων$ ); the rest of the limbs are put into a caldron by the Titans and boiled. The smell of the flesh thus boiled attracts the attention of Jupiter, who destroys the assassins with his thunderbolts, at the same time giving the mangled limbs of Zagreus to Apollo for burial. The latter executes the office assigned him by burying them on mount Parnassus. Clem. Alexand. Protrept. p. 15. Nonn. Dionys. VI. 174, sq.

subject at all, it is chiefly for the purpose of adverting to certain views taken up by the learned Creuzer (Symbol. III. 382 sq.) in relation to Bacchic mystic rites, in which, if I may be permitted to say so generally without entering into proofs, this eminent scholar does not appear to distinguish so accurately as he should have done between the Theban Bacchus and the Cretan Zagreus. If the Idean Jove were what we have supposed him to be, an offshoot from Semitic worship, I can easily conceive that amidst the esoteric or mystic doctrines of the Bacchus-Zagreus, whichever of the two they were, much might have been contained of that noble and lofty character, which this great scholar professes to find in the mysteries of the Theban or Attic Bacchus; but that the latter did contain them, neither the nature of the authorities on which the learned symbolist relies, as will be hereafter explained, nor the general character of a Grecian wine-god, will allow us for a moment to suppose. Quitting then the speculative Bacchus, as the Cretan Zagreus may well be termed, we turn to a Bacchus of a less abstruse nature, and to the usual entertainments connected with his worship.

How soon a wine-god found his way into the modern Candia, we are not exactly prepared to say. In the earliest of Cretan worships we found a goddess bearing a name, which in itself bore every outward mark of a fluid principle, and which in the myths of a country closely connected with Crete made her the wine-god's foster-mother. Was the god himself likely to be long absent under such circumstances? Where in fact should a Chemosh more readily have transplanted himself? In deliciousness of climate and general fertility of soil, in all proofs of abundant fruitfulness, corn, wine, oil, milk, and honey, the testimony of <sup>m</sup>antiquity gives us reason to believe, that the isle of Crete was only inferior to the land of Canaan itself. That a wine-god, whenever he did make his way into Crete, speedily superseded the Deity, considered

<sup>m</sup> Hom. Od. XIX. 173. Theoph. H. Pl. III. 17. 6. IX. 16. 3. Pliny XXV. 8. Martial XIII. 103. Athen. X. 440. f.

most native to the place, many conspiring circumstances allow us to suppose. Place such a god, instead of the Zeus Cretagenes, on the loftiest of Cretan mountains; and far or near,—in adjoining isles, or in the bosom of his own,—in persons, places, products, myths, what does he find but more or less relation to himself? Does his eye turn northward? he beholds the isle of Naxos, and bethinks him of the dearest of his many loves. Does that eye advance still further north? it beholds the offspring of those loves swaying the fruitful fields of the well-known Chios, and in the name of Οenopion, giving clear proof who was his sire. Staphylus, Peparethus, Οeno, Οenotropa, (Diod. V. 62.) Euanthes, (Schol. *Apoll. Rhod.* III. 997.) Andros, (Pausan. VI. 26.) who that has the least knowledge of the Greek language need be told that in each and all of these names, or the myths connected with them, more or less reference to a wine-god is intended? and nearer home it is still the same. Is it nothing that we find at the north-east corner of Crete a little cluster of islands, bearing the significant name of *Dionysiades*, or that in her interior are found such equally significant names of towns, as *Ampelos*, *Eleuthera* or *Eleutherna*, the first name implying the vine in its natural state, the last that deliverance from mental cares or civil servitude,—which the propagators of Bacchic worship ever took care to promulgate as among the immediate blessings of its introduction?—But of a wine-god's presence in the isle of Crete there can be no doubt; the question is, did he bring with him those adjuncts of which we are in search—music, song, the dance, mimetic exhibitions—and did each and all of these bear something like the impress which a Moabitish, or, as we shall take leave to term him, a Phœnician Chemosh, might be expected to set upon them? Let us take them in order, and see what information ancient authorities afford on each, but here as elsewhere lamenting the want of books to assist us fully in our search.

That the word *music*, when applied to ancient times, is to be taken in a far wider and more important sense than any

thing implied in the modern acceptation of the word, we have on former occasions endeavoured to impress strongly on the reader's mind. To know what were the prevailing religious feelings of any ancient community, or whether its manners were in a state of purity or corruption, one of the surest guides is to examine its musical instruments and musical nomes or measures. Of the former, the two most characteristic were the flute and harp: the first the accompaniment of all that was wild, tumultuous, and fanatic in religious worship, the other the accompaniment of all that was the reverse: the difference nowhere manifesting itself so strongly as in the respective worships of Bacchus and Apollo, the first naturally the idol of the people, the second preferred by the noble and the n'intellectual. But all this has been explained too strongly and illustrated too fully in the notes to the following drama, to render it necessary to dwell upon the subject here. The question is, was flute-music prevalent in Crete? If Crete derived its birth from the land, which we have supposed, it certainly might have derived flute-music from it also; the very name of Adonis, so familiar in Phoenician myths, implying according to some writers neither more nor less than a flute (Creuz. Symb. III. °488); his other title, Gingras, implying a flute-melody. That among the noisy instruments, which celebrated the cruel rites of the Cretan Cronus, the flute bore a predominant part, we have the assurance of Strabo (X. 715, &c.); that the passion for it had not expired under the Minoic preference for the worship of Idean Jove, may be collected from the fact, that so dear was this instrument to one of the monarch's

<sup>a</sup> A little anecdote told by Ælian of the flute-player Satyrus deserves insertion. Σάτυρος ὁ αἰλοτῆς Ἀρίστωνος τοῦ φιλοσόφου πολλάκις ἡκροᾶτο, καὶ κηλούμενος ἐπ τῶν λεγομένων, ἐπέλεγεν,

εἰ μὴ ἔγδι τάδε τόξα φαεινῷ ἐν πυρὶ θείην;

τοῖς αἰλοὺς αἰνιττόμενος, καὶ τρόπον τινὰ τὴν τέχνην ἐκφαντίζων παραβολῇ τῷ πρὸς φιλοσοφίαν. Var. Hist. III. 33.

<sup>b</sup> See also some curious accounts in the same writer on a species of *philosophical* music prevalent in Egypt, and such as we should have expected to find among the Canaanitish Chemarim.

sons, that more than one of them was deposited with him in his <sup>o</sup>grave. That as Bacchic worship grew more in vogue, flute-music should still more advance, was in the nature of things; and hence, when the great musical change took place in Greece, and even Doric states, so naturally inclined to Apollo-worship, began to lay aside the harp, it is no wonder that we find one of the noblest of Doric states applying to Crete for instructions in that <sup>p</sup>music.

From Cretan music we proceed to her songs. If the former bore no absolutely discreditable character, it is to be feared, from a passage in the following drama, that the same cannot be predicated of her songs, and her dances are clearly open to still more objection; what else could be expected, if both proceeded from a Canaanitish source? But to explain this more minutely. On the Greek stage, as has been elsewhere shewn, (infr. 1288.) monodies, or songs by a single person, were of rare occurrence; the singing which took place in Grecian dramas being that of a chorus more or less numerous. In the following drama, however, where Euripides always appears as a partisan of Bacchic worship, that tragedian is stigmatized as deserting the usual custom and indulging in monodic songs, (infr. 813.)—the epithet *Cretan* being attached to them. Why this epithet? If we recollect the stories which the Greeks connected with the names of the Cretan Pasiphaë, Taurus, Phædra, &c. and further observe that the dramatic Æschylus, into whose mouth this taunt at Euripidean monodies is put, perpetually upbraids his rival with the looseness and indecency of his muse, I think there can be little doubt that *Cretan* and *lascivious* are here meant to be convertible terms, an opinion which will gather strength, when we come to consider the Cretan dance.

The word *dance*, as applied to Crete, throws us upon a very fruitful subject, but we restrict ourselves to two among her

<sup>o</sup> Plutarch. non posse suaviter vivi sec. Epic. X. 544. See also Apollod. III. 15. 7.

<sup>p</sup> Plutarch. de Musica, 658, &c. Lucian. de Saltat.

many saltatory movements,—the pyrrhic and the hyporcheme. As the first occurs for illustration in the following notes (infr. 145.), nothing more need be said of it here: the second, belonging entirely to our present subject, must be explained more largely. The word hyporchema of itself implies a dance to some accompaniment; the accompaniment being implied in the first of its four syllables, the dance itself in the last three. The reader's first impression will naturally be that that accompaniment was one of music only. Music did certainly accompany the hyporchema, and that music was the 'flute'; thus at once in some degree identifying the dance itself with Bacchic rites: but this is far from being all that the word hyporchema implies. To the dance and music we have to add words sung by the person dancing, and that

*τὸν τρόχημα δὲ, τὸ μετ' ὄρχήσεως φόδμενον μέλος ἀλέγετο. καὶ γὰρ οἱ παλαιοὶ τὴν ἐπὸν ἀντὶ τῆς μετὰ πολλάκις ἀλάμβανον.* Prodi Chrestom. ap. Gaisf. p. 384.

\* As nothing connected with dramatic literature in Athens is foreign to the purpose of the present play, I shall doubtless be excused for the insertion of one of the oldest fragments, now extant, connected with that literature. It is an hyporchema of Pratinas, the successor of Thespis, expressive of his indignation at an innovation which was taking place, viz. that of the chorus singing in subordination to the flute, instead of the flute piping to the chorus.

Τίς δὲ θόρυβος δέε; τί τάδε τὰ χορεύματα;  
τίς οὐβρις ἔμοιεν ἐπὶ Διανυσιάδα πολυπτάγα θυμέλαν;  
ἔμδε ἔμδε δὲ Βρόμος·  
ἔμὲ δὲν κελαδεῦ, ἔμὲ δὲν παταγεῦ  
ἄνθρεψ θύμενον μετὰ Ναϊδῶν,  
οἴδα τε κόκκον ἄγοντα  
ποικιλόπτερον μέλος.  
τάν διοιδᾶν κατέστασ σὸν Πιερὶς βασίλει· δέ δέ αὐλδος  
διστεροφ χορεύετω.  
καὶ γάρ ἐσθ' ὑπηρέτας κώμων μόνον,  
θυραμάχοις τε πυγμαχίαισι νέων θέλει παρ' οἴνον  
ἔμεναι στρατηλάτας.  
παῖε τὸν Φρυναίου ποικίλου προανέχοντα,  
φλέγε τὸν δλεσιανλοκάλαμον,  
λαλοβαριπαραμέλορυθμοβάταν  
θυνταριπάνω δέμας πεπλασμένον.  
ἥν ίδοις ἅδε σοι δεξιὰ  
καὶ ποδὸς διαφριφὰ, θριαμβοδιθύραμβε  
κισσόχαρτ' ἀναξ, ἔκονε  
τὰν ἔμδαν Δάριον χορελαν.

these were not of the charest description, may be collected as well from what has been already observed, as from the nature of the dance itself. What then was the nature of the dance? Aristocles in Athenæus (XIV. 630, e.) tells us that it was of the same kind as the cordax, that indecent dance connected with Bacchic worship, which Aristophanes, as we have seen in a former play (Nub. 521.), endeavoured to banish entirely from the Attic stage, and for which his two rewards have been, that among his contemporaries he perilled his whole dramatic career by so doing, while posterity, knowing little of the causes out of which dramatic representations grew in Athens, and wanting the means of comparing the comedian's works with those of predecessors or contemporaries, have, and not altogether unreasonably, considered him as the inventor or fosterer of things, of which he was in fact the determined opponent as far as he dared be so. That this dance belonged from the earliest periods to Crete, and was from that island made known to Greece, is evident from a declaration of Athenæus (V. 181, b.), who states that all hyporchemata bore for this very reason the name of Cretan. Putting all these things together, the origin, as far as Grecian testimony goes, of the dance itself in Crete, the nature of the dance, perhaps the words adapted to it, and the early connexion of the isle with Philistia, there can be little doubt, I think, that we have here a dance suited to the licentious Canaanites, and still in some degree remaining, where we had most reason to expect to find it, among the dancing-girls of Egypt, India, and Spain, with all which places the Merchant-land had well-known and continued traffic and intercourse, and to the two latter of <sup>t</sup>which, as well as to Crete and Greece, her vessels in all probability carried it.

<sup>s</sup> How closely Sophocles considered the Bacchic and the Cretan dances as allied, is evident from a passage in his Ajax (700.), where Pan is invoked, *ὅπως Νόστια Κυάστι δρχήματ'...ιδψη*.

<sup>t</sup> A wine-god seems at first sight as little germane to the soil of the Ganges-reverencing Hindoos, as a band of Muses to the land of Boeotia. Whence then do we find such a god there, not only with the dancing accompaniment just mentioned, but with every other adjunct of Grecian Bacchic worship—a satyr-crew—

But the accompaniments to this Cretan dance do not end here. Besides the person singing and dancing, the explanations given of the hyporchema by ancient writers oblige us to add a second person, whose business it was by mimicry and action to explain the words sung; and of what kind this mimicry would be, it is unnecessary to state, after what has been said of the dance itself, and the words most probably sung to it. How far this indirect proof of a mimetic dance among the ancient Canaanites will allow us to suppose something like a drama among them, is left for the reader to judge: if he thinks such a mimetic dance to be but a slender approach to dramatic representation, he will do well to peruse Lucian's

flute-music—phallic rites—a \* drama, &c.: the god too in some of his names bearing so close a resemblance to those by which he was known in Greece, and that of Enanciator among the rest? (see references given sup. p. xxiii.) A little further examination will, in connexion with the above theory, not only, I think, afford a solution of all this, but evince that the progress of Bacchic worship was not *always*, as Bochart and Creuzer believe, from east to west, but in this case the very reverse. As the largest trading ships among ourselves are called *Indiamen*, so it appears that the larger Phœnician vessels were, by an idiomatic phrase, termed *ships of Tharshish*, and a fleet of them a *navy of Tharshish*; (1 Kings x. 22.) ships of this size having, no doubt, first been employed in prosecuting the distant voyage to Tartessus in Spain. (See Gesenius in voc. also Wells's Geog. I. 72.) How early they were employed in prosecuting the still more distant voyage to India, (and that the scriptural Ophir was some part of the East Indies is evident, not only from the length of time consumed in the voyage, but still more from the nature of the articles brought back,) does not appear: that they went there in the reign of Solomon is certain: and what, among other commodities, even if he had not been preceded in such a freight, would *his* ships carry there, in return for gold, silver, ivory, apes, and peacocks? The whole tenor of our preceding remarks is a sufficient reply: and had the Greeks under Alexander possessed the same sources of information that we do, they would have been less astonished than they were at finding the same Bacchic fables in the farthest east as they found among themselves. I must not conclude this note without observing that the epithet Tarshish, or Tartesian, as implying *great magnitude*, occurs in the following drama (Inf. 448.) among the *big* words, which so laughably frighten the Aristophanic Bacchus into fits.

\* Athen. I. 15, d. καὶ ξετιν ἡ τοιαύτη δρχησις (hyporchema sc.), μίμησις τῶν ὅπο τῆς λέξεως ἐρμηνευομένων πραγμάτων.

\* The only Hindoo drama known to the present writer is the "Sacontala," translated by sir W. Jones. Have Sanscrit scholars no materials for tracing the previous progress of the Hindoo stage, and thus throwing light upon the Attic, from the Dithyrambic ode to the regular drama, and more particularly on the usages of that portion of it, termed the Old Comedy?

treatise “de Saltatione,” and he will there find not only the sort of subjects which in a Cretan or Canaanitish hyporchema might probably be selected for exhibition, but such proofs of the wonderful extent to which such an exhibition might be carried, that the necessity for an oral drama seems almost to have been superseded by it. How far again the Cretan hyporchema would serve to settle conflicting Sicilian and Grecian claims as to priority in originating dramatic representations, demands a greater knowledge of Cretan colonization than I possess; but from the references which I have seen to Höcks ‘Kreta’ in continental writers, (and of which occasional use has been made in the foregoing remarks,) it is not improbable that some information on the subject may be found in a work which ought to be, and perhaps is, among the most interesting of recent publications.

We have now gone through almost every adjunct, whether of persons or of things, connected with Bacchic worship in Athens, and every one of them we have found, as the declaration of Herodotus had led us to suspect we should, either on the soil of Canaan itself, or in countries so closely connected with that soil, that what is said of the one may be almost predicated of the other. Is it asked, why some of the more revolting practices connected with solar or Bacchic worship are permitted in some degree to meet our eye in the Sacred Writings, while a close veil is thrown over the exterior decorations, which helped to conceal their real turpitudes? Surely the answer is a very easy one. That Volume, so easy and simple, when we look into it to know what we are to *do*, so difficult, and often requiring such immense appliances of learning, when we wish to ascertain from it what on many points we are to *think*,—and looking to the probationary purposes of life, can there be a moment’s doubt, why that double<sup>v</sup> arrangement has been made?—that Volume, already

<sup>v</sup> The scriptural doctrine on this subject, in which the thinking and more erudite portion of the world are so deeply interested, has been laid down by the most learned of the apostles, (1 Cor. iii. 10–15.) but in idiomatic phrases and construc-

in the hands of a great portion of mankind, is eventually destined to be in the hands of all; and was it for its holy penmen to do what human writers are sometimes found to do—depiction in glowing colours that which they affect to condemn, and thus propagate the mischief which they pretend to extirpate? All things considered, there seem but little bounds which we are obliged to place as to the progress and splendour of ancient Canaan in literature, in arts or sciences, and none to those refinements, accomplishments, and graces of society, which some seem to consider as the only proof of high civilisation that need be looked for—but almost the whole of this the Scriptures, as wise in what they withhold as in what they impart, leave to be collected from other sources. A few hints alone escape, and it is the undoubted business of learned men to profit by those hints, and sifting the matter

tions, with which ordinary scholarship may be supposed not intimately acquainted. (See Schleusn. in voc. πόρος, and cf. Bloomf. in loco.) Having laid the true foundation of Christianity in the scriptural life and doctrines of its author (the name of the latter being put in idiomatic Greek for the former), the Sacred Writer proceeds to advert in one continued metaphor to two different species of edifice which he foresaw would be raised upon that foundation; the one of costly marbles, richly ornamented with gold and silver, the other of mere wood, with still humbler adjuncts, but neither possessed of any certain value, till it has been tested by means of fire—i. e. by the processes of criticism in this world, and investigations still more searching in another. Does the structure, whether stone or wood, “abide” both these fiery trials? A proportionate reward will be assigned the builder (*μυσθὸν λιπήσεται*). Does it consume under these two tests? All hope of reward to the framer of the structure is lost (*ζημιωθήσεται sc. μυσθὸν*); but himself shall escape: but how? As a man escapes through a raging conflagration (*ὡς διὰ πύρος*), the person intact, but all else consumed; the escape itself, however,—and here lies the momentous consideration,—being contingent on a doctrine previously laid down (v. 10), viz. that every heed has been taken, before the structure, whatever its kind, has been laid on such a foundation: in other words, that no interpretation has been put on the Sacred Writings, on which an inward conviction did not assure its author, that though incapable of actual demonstration, still it bore such fair marks of probability, as entitled him to lay it before his fellow-men for examination. It is thus that the most secluded scholar is as closely brought into the great category of probation, as the busiest man, who mixes in the world's throng, and at first sight seems most exposed to its temptations; and young men, anxious it may be to possess themselves of that erudition which apparently lays the world at their feet, and enables them *for a time* to place what interpretations they please on matters of the utmost moment, cannot be too strongly apprized of the responsibilities under which the possession of such an engine lays them.

to the utmost, to lay the results of their inquiries before their fellow-men, that the world may know to what it is indebted for the progress of Christianity ; but such hints excepted, the Sacred Volume furnishes nothing more than might have been expected from it—an enumeration plain, bare, and undisguised, (*Levit. xviii.*) of the vices, which “ fulness of bread” and “ dwelling at ease” are too often apt to breed, and a stern admonition, that where such vices are practised, the very earth shall vomit out its inhabitants. Why should it do more ? The vine of Greece has its hues on which it is not safe for the eye to dwell too closely ; but for the land, out of which it came, as we have seen, by transplantation, “ her vine was of the fields of Gomorrah ; their grapes gall, their clusters bitter : their wine the poison of dragons, and the cruel venom of asps.” (*Deut. xxxii. 32.*)

In entering upon a theme, which we now to our regret close, something like a bribe was thrown out to the reader to induce him to follow us into those etymological remarks, with which we knew the inquiry must abound, and which are in general so little palatable ; but we did not make provision for the ambrosial draught, which our own appetite would require, before we could, after subjects so deeply interesting, descend to matters of more ordinary import : much, however, yet remains to be explained, before the business of the following drama can be thoroughly appreciated ; paths, comparatively untrodden, yet lie before us, in which if we appear to tread boldly, we shall also be found to tread cautiously, accounting for every step that we take, and asking the reader no longer to follow us, than till some wiser than ourselves (and such an one will doubtless soon be found) shall put him and us into a path still more secure.

Having lingered so long upon the spot, where, in conformity with Herodotus, we suppose the Bacchic worship to have had its birth, we must leave it to future opportunities to exhibit that worship in conflict with other religious faiths, and more particularly with that purer Apollo-worship, with which

it was ever found most at variance. At present we content ourselves with saying, that wherever we trace it,—from the banks of the Ganges to those of the Hebrus, from the northern coasts of Thrace to the most southern parts of Greece,—we find it a religion of <sup>w</sup>dissension, <sup>y</sup>blood, licentiousness, and <sup>z</sup>cruelty; a religion appealing for ever to the passions, instead of the reason, and to the passions more particularly of the weaker sex, (Creuz. Symb. III. 87. 171. 194-6.) to whose hands its secret rites were, I believe, exclusively committed. Monarchs and magistrates trembled at its name, as well they might ; for on the god's banners were borne the fates of such of them as had dared to oppose its progress ; Eastern and Ethiopian princes—Orontes, <sup>a</sup>Deriades, <sup>b</sup>Gigon—defeated—slain ; the Thracian Orpheus torn to pieces by female hands, Lycurgus rent asunder by horses, Pentheus sacrificed by a mother's hands. To the virtuous females of royal houses, Bacchic language was not less appalling : it told of the phrenesied daughters of the Argive <sup>c</sup>Prætus, of the

<sup>w</sup> The reader who wishes to work this out for himself, will find the following references of service : Creuz. Symb. I. 276. 301. 584. 728. II. 269. III. 111-12. 152. 160-1. 3-4-5-6-8. 172-4. 193. 213. 276-7. 331. 348. 386. 478. IV. 244. Dionys. 240. 297. 300-5-6.

<sup>x</sup> Hence perhaps one of his epithets, <sup>\*</sup>Melanegis, (Pausan. Corinth. c. 35.) an epithet which he shares in common with the *Erinyes*, or *Furies*.

<sup>y</sup> Βάσσαρε καὶ Βακχεῦ, πολυώνυμε, παντοδυνάστα,  
ἢ ξίφειν χαλρεῖς, ἦδοι αἴματα.      Orph. h. 45.

<sup>z</sup> The human sacrifices offered to Bacchus—and instances of them are found as late as the age of Themistocles (Plut. vit. c. XIII. cf. Creuz. Symb. III. 102. 474)—shew an evident connexion between him and the Phoenician sun-god Meloch. The eating of raw flesh by his votaries, and which gave the god the epithets ὡμηστής and ὡμάδιος (Creuz. Symb. III. 333. 387-8.), was perhaps a substitution for these sacrifices.

<sup>\*</sup> Nonni Dionysia, XL. 60, sq.

<sup>b</sup> Stephanus Byzantius in voc. Γίγωνος. Γίγωνος πόλις Θράκης προσεχῆς τῇ Παλλήνῃ, δὲ πολίτης, γιγάντιος, ἀπὸ Γίγωνος τοῦ Αιθίοπων βασίλεως ὃς Διανύσφητει.

<sup>c</sup> Ovid. Metam. IX.

\* The French translators of Pausanias observe in a note : “*Bacchus Mélan-*  
*ëgis*, comme qui dirait, *Bacchus à la noire égide*. Ce surnom convient fort à un  
dieu qui excite si souvent des querelles et des séditions.”

Theban Agavē, with her son's mangled head upon a pole; of the Mineides, forgetting the first laws of nature, and feasting on the flesh of their own <sup>d</sup> children. Which of the three great tragic poets, and for what purpose, brought one of the most appalling of these tales before an Attic audience, we shall see hereafter; at present our pictures must be of a general nature. In the world of intellectual as well as political greatness, its consequences, if less terrible in outer aspect, were not less mischievous in inner effect. The philosopher it stopped in his career with a “Thus far, but no farther—you may speculate in morals, and other theories as much as you please, so long as *my* institutions and my code of morals are left untouched, but meddle not with <sup>e</sup> them:” while the dramatist, and more particularly the comic dramatist, was told, “Your very profession derives its charter from me: fulfil the terms of that charter, and I patronise; resist, and I crush <sup>f</sup> you.” To the populace, however, of both sexes, the wine-god’s worship came under more specious colours: to the rougher sex it proclaimed respite from labour, and a sort of equality with wealthier neighbours; to the more tender sex it offered deliverance from domestic <sup>h</sup> seclusion, and for a time at least unlimited freedom: could such a worship announce its author otherwise than as a Liberator (*Ἐλευθέριος*),

<sup>d</sup> Ibid. IV.

<sup>e</sup> Hence Plato, when legislating for his imaginary commonwealth, is obliged to admit of drinking to excess at the Dionysiac festivals, (*πίνειν δὲ εἰς μέθην οὐτε ἀλλοθί που πρέπει, πλὴν ἐν ταῖς τοῦ τὸν οἶνον δόντος θεοῦ ἔορταις*, 6 Legg. 775, b.); and Aristotle, while forbidding offensive plays and works of art on account of the young, is obliged to except such as the Bacchic festivals required. (Polit. VII. 15. (17), 8.)

<sup>f</sup> How nearly Aristophanes was crushed by making such a resistance, we have already had occasion to remark.

<sup>g</sup> Eurip. Bacch. 377. sq. 421. 771.

<sup>h</sup> Hence the language of the wine-god himself in the “Bacchae” of Euripides: 35. *καὶ πᾶν τὸ θῆλυ σπέρμα Καδμεῶν, δσαι | γυναῖκες ἡσαν, ἐξέμηνα δωμάτων:* and his Chorus, when speaking of their fellow-worshippers: 116. *εἰς ὄρος, εἰς ὄρος, ξύθα μένει | θηλυγενής ὅχλος, | ἀφ' ἵσταν, παρὰ κερκίδων τῷ | οἰστρηθεὶς Διονύσῳ.* 217. Πενθ. 218. *γυναῖκας . . . δώματα ἐκλελοιπέναι | πλασταῖσι βακχείασιν ἐν δὲ δακτύοις | ὄρεσι θοάζειν, τὸν νεωστὶ δαίμονα | Διόνυσον, δστις ἐστι, τιμώσας χοροῖς.*

an Emancipator<sup>i</sup> (*Λύσιος*), the revolutionizing Bacchus (*νέος Διόνυσος*)? To say of such a species of religion that it was essentially democratic in its nature, is surely no incorrect expression; from what accidental causes it became essentially linked with the democracy of Athens, "growing with its growth, and strengthening with its strength," will form the inquiry of another portion of our <sup>k</sup> labours; our more immediate business is to see, why Aristophanes, as he indirectly made Æschylus the poet of Eleusinian rites, so he set his seal, as it were, upon Euripides as the poet of Bacchic ones; but some previous observations must prepare the way for that consideration.

From the foregoing pages, or the notes attached to them, it has appeared that after all that has been said or written on the subject of Eleusinian Mysteries, two things only can be affirmed of them with certainty, viz. that they declared the soul to be immortal, and taught a future state of rewards and punishments. That every thing *shewn* and *done* in those holy rites (and that some things were *shewn* and *done* as well as *said* can hardly be <sup>l</sup>doubted) would be in conformity with declarations so solemn, seems a just and natural conclusion. The epithet therefore which Aristophanes attaches to these solemnities is just what we should expect; he styles them (imfr. v. 371.) "chaste mysteries" (*ἀγνὰ ὅργα*). Not so, many

<sup>i</sup> For a singular derivation of the Latin term *Liber* for Bacchus by Varro, see Creuzer's *Dionys.* p. 240. For allusions to the various terms here mentioned by Creuzer himself, see *Symb.* III. 95. 110. 219. 384. 407. IV. 599.

\* See Appendix on the subjects of Thespis and Pratinas.

<sup>l</sup> A few proofs out of many are here given: Lysias de Andocide 107, 38. οὗτος γάρ εἰδὼς στολὴν, μιμούμενος τὰ ιερὰ ἐπεδείκνυε τοῖς ἀμνήτοις καὶ εἶπε τῷ φωνῇ τὰ ἀπέρρητα. Plutarch VII. 258. ὡς οἱ τελούμενοι κατ' ἀρχὰς ἐν θορύβῳ καὶ βοῇ πρὸς ἀλλήλους συνίαστι, δρωμένων δὲ καὶ δεικνυμένων τῶν ιερῶν κ. τ. ἔ. Id. de Isid. c. 68. Βεῖ τρὸς ταῦτα λόγον ἐκ φιλοσοφίας μυσταγωγὸν ἀναλαβόντας δοίως διαγεῖσθαι τῶν λεγομένων καὶ δρωμένων ἔκαστον. Galen de usu Part. VII. 14. p. 469. πρόστεχε τούτους καὶ τὸν νοῦν μᾶλλον ἡ εὔποτε μυούμενος Ἐλευσίνια καὶ Σαμοθράκια καὶ ἀλλήπη τινὰ τελετὴν ἀγίαν δόλος ἡσθα πρὸς τοὺς δρωμένους τε καὶ λεγομένους ἵνε τῶν ιεροφαντῶν. Procli Comment. in Alcib. p. 61. ὁσπερ ἐν ταῖς ἀγωγάταις τῶν τελετῶν προηγοῦνται τῶν δρωμένων καταπλήξεις τινὲς, αἱ μὲν διὰ τῶν λεγομένων, αἱ δὲ διὰ τῶν δεικνύμενων κ. τ. ἔ.

of the Christian Fathers. *They* are lavish of opprobrious epithets for the indecencies uttered or displayed <sup>m</sup> in them. Was the Attic poet wrong then in *his* epithet, or the Fathers of the Church right in *their* denunciations? Or is there any way of reconciling the two; of shewing that what might be true even in the days of Aristophanes, was not true when Tatian and Tertullian, Chrysostom and Theodoret, and, above all, the learned Clemens of Alexandria, thundered out their anathemas against Eleusinian rites, and—what is of much consequence in our view of the matter—that in those anathemas the Christian Fathers did not confound Bacchic and Eleusinian rites, as their language might on some occasions lead us to suspect, but that they spoke of the latter (for to them they generally confine their observations) as they found them, either from having before conversion been themselves partakers in those rites, or what would be nearly equivalent, from having learnt the nature of them from persons converted by their zeal to a purer faith? Such a means, I think, may not only be found for reconciling Aristophanes and the Fathers of the Church, but also for throwing considerable light on the following drama, and the religious condition of the times when that drama was exhibited,—a condition which certainly does not afford a more gratifying spectacle than that which presented itself, when the oratory, philosophy, dramatic literature, and general politics of the period were passed rapidly before the reader's eyes at the commencement of this Introduction.

It is to the Russian scholar <sup>n</sup>Ouvaroff, that we are, I

<sup>m</sup> One or two specimens will be quite sufficient. Gregor. Naz. XXXIX. 626, d. οὐ Κέρη τις παρ' ὑμῶν ἀρπάζεται ἡ Δημήτηρ πλανᾶται—καὶ τὰ μὲν ποιεῖ, τὰ δὲ πάσχει. Αἰσχίνουμαι γὰρ ἡμέρᾳ δοῦναι τὴν υγιεῖν τελετὴν· οἶδεν Ἐλευσίς ταῦτα καὶ οἱ τῶν σωπωμένων ἐπόπται. Theodoret. Therap. VII. 885. ἐν ταῦταις ταῖς δημητύρεσι πᾶν εἴδος ἀκολασίας ἀδεῶς ἐτολμάτο· καὶ γὰρ αἱ τελεταὶ καὶ τὰ δρυγιαὶ τὰ τούτων εἶχεν αἰνῆγματα, τὸν κτένιον μὲν ἡ Ἐλευσίς, ἡ φαλλαγωγία δὲ τὸν φαλλὸν κ. τ. ἔ. M. de Sacy, who has controverted some opinions of St. Croix on this subject (I. 319. II. 13.), was not aware of that amalgamation of Bacchic and Eleusinian rites, which explains so many of these apparent incongruities.

<sup>n</sup> See his learned and elegant Essay on the “Mysteries of Eleusis.”

believe, first indebted for the observation, that at some period, the era of which he does not attempt to fix, the secret worship of Bacchus had been united in Athens with the secret worship of Ceres; the difference between the two, as he justly observes, being the same as the difference which exists between "the unbridled force of savage life, and the civilization of well-regulated society." But when he proceeds further to consider the "Iacchus" of the present play as the "Bacchus" thus engrafted into the mysteries of Eleusis, the learned writer appears to me not only to throw difficulties in the way of a proper understanding of the play <sup>itself</sup>, but to have misunderstood the ancient mythologist and poet, from whose writings he first ingeniously derived this notion of an amalgamation of Bacchic and Eleusinian rites, and what is more, to be at variance with writers of still greater antiquity and value, when, instead of expressing themselves loosely as they often did, when speaking of a deity bearing so many names as Bacchus, they were compelled (as we shall presently find the case to be with Cicero) by the nature of their argument to state precisely what Bacchus they meant. We shall first address ourselves to the Dionysiacs of Nonnus.

<sup>o</sup> To point to one or two minutiae. One distinguishing mark of the Theban Bacchus was the ivy; that of the Eleusinian Iacchus is the myrtle (*infr. 320.*): (Clandian, by giving him a crown of ivy (*de Rapt. Pros. I. 5. 16.*), violates costume, as St. Croix observes). Again;—if Iacchus had been the Theban Dionysus under another name, would not other attributes of the latter have been found with his representative—the thyrsus, the fawn-skin, the narthex, &c. (Cf. *infr. p. 265. sq.*)? St. Croix, though not free from mistakes upon this matter, has seen it generally in a far more proper point of view. After having discussed what concerned the daughter of Ceres in regard to Eleusinian Mysteries, as well as various matters relative to her son Iacchus, and to Bacchus, son of Jupiter and Semele<sup>ii</sup>, the learned writer remarks: "In the comedy of Aristophanes, entitled the Frogs, this latter god is supposed to meet the Chorus of persons initiated in the mysteries of Ceres, who sing the hymn in honour of Iacchus, in which hymn there is not the least reference to the Theban Bacchus. This latter appears to listen very tranquilly, without taking any part in their song, from which Fréret concludes with just reason, that Bacchus and Iacchus had nothing in common with each other." *Recherches sur les Mystères du Paganisme*, T. I. Sect. 3.

<sup>p</sup> The Dionysiacs of Nonnus. As this poem is not generally known, an analysis of it will, if possible, be given in the Appendix (B).

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In the poem composed by that writer, who lived in the fifth century, on the subject of Bacchus,—a poem at least of equal length with the Iliad and Odyssey united—three Bacchuses evidently make their appearance;—the Bacchus-Zagreus, who seems to have been in the poet's eye little more than an emanation of the Ζεὺς 'Τέτιος, or fluid principle in water—the Theban Bacchus, or son of Semelē by Jupiter, whom the latter god begets to make up for the Bacchus Zagreus, torn to pieces by Titans, and thus substituting a vinous for a water principle—and a third Bacchus, son of the Theban wine-god by the nymph Aura, and whom the language of Aura, if I interpret it correctly, does not represent as *the* Iacchus of the Eleusinian mysteries, but as a Bacchus destined at some future period to take the <sup>r</sup>place of that older Iacchus, who had

<sup>a</sup> Non. Dionys. X. 294. V. 566. VI. 164, sq. See further on the Bacchus Zagreus, XXXI. 48. XLIV. 211. 213. 255, &c. &c.

<sup>r</sup> One or two important passages relative to this subject in the Dionysiacs are here submitted to the reader :

(Juno endeavours to irritate Persephonē against Bacchus, son of Semelē.)

Ἐσσο μοὶ ἀχνυμένη τιμῆρος, θττὶ Κρονίων  
Βάκχῳ νέκταρ ὄπαστε, καὶ Ἀρεὶ λόθρον Ἐγνοῦν.  
μηδὲ νέον Διόνυσον ἀνυμνήσωσιν Ἀθῆναι·  
μηδὲ λάχῃ γέρας Ἰσον Ἐλευσινίῳ Διονύσῳ.  
μὴ τελετὰς προτέρῳ διαλλάξειν Ἰάκχου,

Dionys. XXXI. 64, sq.

(Bacchus delivers his son, born of Aura,—whom he had debauched when in a state of inebriation—to Nicaea, who had been the mother of a son to him under similar circumstances)

ἢ δέ μιν ἡέρταξε, καὶ ἀκροτάτης ἀπὸ θηλῆς  
ταιδοκόμων θλιβουστα φερέσβιον ἵκμάδα μαζῶν,  
κούρον ἀνηέχοσε. λαβὼν δέ μιν ὑψόθι δίφρου,  
νήπιον εἰσέτι Βάκχον, ἐπάνυμον μίλα τοκῆς,  
Ἄτθίδι μυστιπόλι φ παρακάτθετο Βάκχος Ἀθήνη,  
Ἐβίᾳ παππάζοντα· θεὰ δέ μιν ἔνθοδι μηοῦ  
Πάλλας ἀνυμφεύτῳ θεοδέγυμονι δέξατο κόλπῳ·  
παιδὶ δὲ μαζῶν ὅρεξ, τὸν ἴσπασε μοῦνος Ἐρεχθεὺς,  
ἀντοχότῳ στάζοντα νόθον γλάγος δυμφακι μαζῷ.  
καὶ μιν Ἐλευσινίησι θεὰ παρακάτθετο Βάκχαις·  
ἀμφὶ δὲ κοῦρον "Ιάκχον ἐκυπλώσαντο χορεύη  
νύμφαι κισσοφόροι Μαραθωνίδες" ἀρτιόδηρος δέ

hitherto held so prominent a part in them:—the sixth day of those holy rites, as we have already shewn, bearing his name—the joyous song which accompanied the procession from Athens to Eleusis being characterised by the same appellation, and what is of more consequence, the night of that sixth day being the one appropriated for the communication of those solemn doctrines, which ought to have had so much influence on the moral conduct of those who heard them. That Nonnus in thus speaking of an Iacchus prior in birth and office to the Theban Bacchus, held a language perfectly agreeable to antiquity, needs no further proof than a passage in Cicero's treatise 'De Natura Deorum,' where, speaking of the Theban Bacchus, the great orator and philosopher suddenly digresses from his more immediate subject to speak of *two children* of Ceres, expressly distinguishing the goddess' male child from the child of Semelë, of whom he had previously been "speaking. The mythologist does not indeed express himself quite so clearly as the Roman philosopher does upon the matter, the numerous appellations of the god which he heaps indiscriminately together, somewhat confusing his main idea; but that his main idea was such as we have stated it,

δαίμονι γυκτιχόρευτον ἐκούφισαν Ἀτθίδα πεύκην.  
καὶ θεὸν Δάσκοντο μεθ' οὐέα Περσεφονεῖης,  
καὶ Σεμέλης μετὰ πῶδα· θυηπολίας δὲ Λυαίψ  
δύψιγόνφ στήσαντο, καὶ ἀρχεγόνφ Διονύσω,  
καὶ τριτάτῳ νέον ὅμονον ἐπεσμαράγησαν Ἰάκχῳ.  
καὶ τελεταῖς τρισσῆσιν ἐβακχείθησαν Ἀθῆναι,  
καὶ χορὸν δύτελέστον ἀνεκρούσαντο πολῖται,  
Ζαγρέα κυδαίνοντες ἄμα Βρομίφ καὶ Ἰάκχῳ.

Dionys. XLVIII. 949, sq.

The confusion with which ancient poets used names of the same deity, makes the above a little obscure, but the general meaning seems evident enough.

<sup>8</sup> " Hinc Hercules . . . hinc Liber etiam ; (hunc dico Liberum Semelē natum, non cum, quem nostri majores auguste sancteque Liberum cum Cerere et Libera consecraverunt : quod quale sit, ex mysteriis intelligi potest ; sed quod ex nobis natos liberos appellamus, idecirco Cerere nati nominati sunt Liber et Libera ; quod in Libera servant, in Libero non item ;) hinc etiam Romulus, &c." De Natura Deorum II. 24. See further on this subject Creuz. Symb. III. 372-6-9.

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receives strong support from the passage just quoted, and is, I think, to be concluded from his whole reasoning.

Having established—we trust upon no insufficient grounds—the wide difference between the son of Ceres and the son of Semelë, and the respective worships of both, two or three subjects naturally present themselves for inquiry:—on whom are we to fix the guilt of uniting two worships so widely different from each other—the one admirably calculated to benefit public morals, the other as completely adapted to vitiate them? and when and why did that amalgamation take place? When it is considered how little of these matters was allowed by antiquity to transpire, the danger which contemporary writers incurred by meddling with them<sup>t</sup>, and conse-

<sup>t</sup> See some strong expressions to that effect (and they could easily have been multiplied if necessary) in a former page (viii). When to these expressions is superadded the historical case of Alcibiades—a case surely indicating the extreme caution which it behoved every Athenian who regarded his personal safety to observe in regard to mystic rites,—what are we to think of the learned Creuzer, who at this time of day undertakes to tell us, not merely the doctrines which were taught, in those of Bacchus,—doctrines of so high and lofty a character, (Symb. III. 393. 408—9—10. 424, &c.) that the Bacchic tree, which we found bearing such unwholesome fruit in its native soil, must have improved wonderfully by transplantation into Greece,—but almost all that was said, thought, or done in those mysterious rites. And what are his authorities for this minute information, almost as amusing, and we believe about as veracious, as an Arab tale? First and chief are the men of “the golden chain,” “the sacred race,” as they presumed to call themselves, Plotinus, Proclus, Porphyry, &c. &c. men, it may be, of considerable acquirements, and the first undoubtedly possessed of much metaphysical acuteness; but as we had occasion to observe in a former play (Preface to Nubes), fanatics to the last degree—dreamers when they did not lie, and liars when they did not dream—outrivalling Romish saints in their pretended cures and miracles, pretending to personal intercourse with the Deity, and exhibiting other such aberrations of intellect as it is pitiable to contemplate, yet many of them fostered with pensions and honours to an extraordinary degree. And why all this? Because twelve men, unlettered as every word which they spoke, evinced, yet doing such acts, as none but supernatural power could accomplish, were working the effects which a contrast so striking could not but produce—suspicions in many as to the falsehoods of the faith in which they had been brought up, convictions in more of the truth of that now propounded to them; and hence, as a necessary consequence, deserted temples, forsaken schools, and Caesars trembling on imperial thrones. To prop up the falling system, all the intellect of the day, and that of the men just mentioned among the rest, was pressed into service; and to know the value of a

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quently the caution with which all accounts by subsequent writers are to be received, it is obvious that our answers on all these questions must be of a very general nature, and cannot but be attended with the utmost difficulty. We can only offer the reader such explanations as have presented themselves to our own mind, stating the reasons on which those

Rabelais, a Lucian, or an Aristophanes, it is only necessary to observe for how long a period the Roman intellectual world was nose-led by a succession of such men as we have just mentioned. But of all their engines for opposing Christianity, what was of more value to them than the ancient mysteries, in which they could invent doctrines of any kind they pleased; for with priests and emperors to back them, who was to gainsay what they chose to advance? To confound with such men the learned Symbolist's second great authority, the philosopher of Chæronea, would be indeed unjust. Yet after all, what is the authority of Plutarch on these matters? He could know little more of Bacchic mysteries, or the doctrines included in them in the time of Aristophanes, than we do; and his early travels into Egypt, instead of adding to the value of his testimony, rather diminishes it. The great conflict between Christianity and Philosophy in its various branches had already then commenced in Alexandria, and the excellent Boeotian was, we need hardly say, a man of large intellectual appetite, far more calculated to swallow than to separate,—much more likely to form a syncretistic system for himself than confine himself to any single one of others. As to the ingenious theories, which the learned writer has formed out of representations on vases found in tombs or elsewhere, the question immediately occurs—was it likely that the common potter should be allowed to represent in colours, what historians, poets, and philosophers did not dare to reveal in words?—That a writer, who professes to know so much of what in fact can never be known, should occasionally miss his way in matters, well enough known to very ordinary scholarship, and confound things which cannot be well kept too separate, was naturally to be expected; and with all his profound erudition, it would be no difficult matter to shew, that the learned symbolist has occasionally laid himself open to both these charges; but it would ill become one, who has derived from his labours such infinite entertainment and instruction, as the present writer, to put himself forward in substantiating them. An editor of Aristophanes, however, is bound to say, that the earlier scenes of the following drama are not what Creuzer believes them to be (III. 424), viz. an entertainment given by the initiated to Bacchus, and that v. 505 of the 'Acharnenses' refers not to the exclusion of strangers from initiation in Bacchic mysteries (Ib. 329), but to their absence from the dramatic entertainments given at the Lenæan or wine-press feast, which feast the learned writer confounds with the Anthesteria or spring-feast, when strangers could be present at the scenic entertainments, for reasons given in a following page (inf. 116.). It may be added, that whatever may be the meaning of a passage in the Antigonë of Sophocles (v. 1106.) in reference to Iacchus, it certainly cannot bear that which Creuzer assigns to it (Ib. 337), and that as he appears to have no fixed notions as to the difference between this god and the Theban Bacchus (III. 167. 328-9. 335-8-9. II. 347. Dion. 242.), so he appears

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opinions are founded, and leaving it to men of higher learning and attainments to say how far they appear correct. The mere expression, however, of new opinions, if propounded with becoming modesty, is not without a certain value, because they not unfrequently lead to inquiries ending in results of far more value than the suggestions which gave them birth. It is in such a spirit, that we proceed to address ourselves to the last of the three questions which have here been put.

As the celebration of the secret rites of Bacchus was, I believe, exclusively in the hands of the female <sup>u</sup> sex of Athens, and the time selected for their celebration the hours of <sup>x</sup>night, it is not improbable that scandals may have arisen unknown to us, which obliged the State to wrest that worship from their hands, and render it less offensive, which would have been the case, by mixing it up with Eleusinian rites, and less exclusive by throwing it open to both sexes. Were any such satisfactory reason, however, to be given for the transfer, I think both the innovation and its author would somewhere have been made known to us. I know, however, of no such notice in ancient authors, and therefore fear we must refer the wish

not unfrequently to confuse Eleusinian and Dionysiac rites (III. 332. 445. 496. 518. 526-9. 530). Versed as the learned writer is in the works of Nonnus, and well aware of those sacred marriages by which two religious worshipes were in ancient times often united, it seems strange that the extrusion of Iacchus from Eleusinian rites, and a religious wedding of the Theban Bacchus with the daughter of Ceres, should never have occurred to him. If the thought had not previously occurred to the present writer, he thinks he should have been led into it by many passages in the learned symbolist's own pages (III. 369. 376. 493-6-8, &c.)

<sup>u</sup> Cf. Soph. Antig. 1146 sq. Demosth. Orat. in Neeram. Livy XXXIX. 13. Creuz. Symb. III. 323. See also what is said by Creuzer on the secret rites of Mithra in Persia, I. 732. That the learned writer, after settling so minutely what was said or done in Bacchic mysteries, should have left so important a matter unexamined, is somewhat strange. From a passage in his volumes (III. 462.) respecting the celebration of Bacchic mysteries in Magna Graecia, (the Italy of Sophocles Antig. 1105.), I should be led to think that he considered such rites to have been, generally speaking, rather in the hands of the male than the female sex.

<sup>x</sup> On the night season of Bacchic and other similar ceremonies, see Creuz. Symb. III. 104 (note). 107 (note). 109. 360. 449. IV. 84.

for such innovation to the growing progress of democracy, intolerant of religious as well as political restraint, and its actual accomplishment to the efforts of some demagogue ready to purchase popular favour, be the price of that favour what it might. On whom in antiquity can we fix as that mischievous demagogue? Was it Pisistratus? That he was among the persons whom Herodotus (II. 49.) mentions as making considerable changes in the Bacchic worship, after its original introduction—(the word *σοφιστὰ* which he there uses being to be understood in its better sense)—there can be little doubt. Large sacrifices to popular favour would necessarily be made by one, who was seeking by popular favour to raise himself above his peers, and who with the convenient Onomacritus to forge oracles for him on <sup>y</sup>one side, and the clever Thespis to write stage-lampoons for him against the aristocracy on the <sup>z</sup>other, had materials in his hands for making such innovations in the religious, as well as political circumstances of Athens, as he pleased; but that he went the length of the enormity just mentioned, is, to say nothing of the virtues generally attributed to the Pisistratid <sup>w</sup>family, disproved by an historical anecdote, which shews that the *Iacchic* portion of the Eleusinian rites was still in operation, when Xerxes invaded Athens for the purpose of replacing the son of Pisistratus on the <sup>b</sup>throne. Was it Pericles? (we pass over such names as Solon and Aristides, as a sin against virtue itself to suppose that they would have so betrayed the best interests of their country.) Some traditional anecdotes told by Julian and <sup>c</sup>Pausanias, and the further knowledge that between the Phrygian Rhea and the most fanatical portions of the Bacchic worship, there was a close connexion,

<sup>y</sup> Herodot. VII. 6.      <sup>z</sup> Infr. Append. Articles, Thespis and Pratinas.

<sup>a</sup> Thucyd. VI. 54. Plato. Hipparch. 228, b.      <sup>b</sup> Herodot. VIII. 65.

<sup>c</sup> “Rhe sacra circa hoc tempus (Euripidis) Athenas translata tradit Julianus Or. V. (p. 195.); effigiem autem Rheiæ, que in Metroo erat, Phidias Euripidis contemporaneus elaboravit, teste Pausania.” Musgrave ad Eur. Hel. v. 1321. That these honours paid to the almost foster-mother of Bacchus (Nonn. Dionys. XIV.) would be without some new compliment paid to the son, does not seem very likely.

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might for a moment countenance such a suspicion; but whatever the thirst of Pericles for power, we believe him to have been incapable of purchasing even unlimited power at such a price as this. It must be among the baser demagogues, whom his iniquitous policy let loose upon the Athenian people, that this last pandering to democratic license took place, but to which of the band—Cleon—Hyperbolus—Archedemus,—Cleophon—we are to look for its more immediate author, it is impossible to say. The oath so continually found in the mouth of the first of these worthies, and to which we called attention in a former play (EQUIT. 418.), would lead us to suspect him as its guilty contriver,—for experience teaches that where men of his stamp profess the most outward reverence, there they are generally meditating the deepest treachery—did not some appearances in the Attic drama teach us to believe that the mischief was at all events not completed till after Cleon's death. To that drama therefore we now turn, to see what lights it may afford us on this interesting subject.

A reference to *Æschylean* writings on this point must be one almost of mere curiosity, that great man living too early to take any share in the war between the worships of Iacchus and the son of Semelæ, which more or less interested his successors. That the adventures of the wine-god, whether serious or comic, would form no unfrequent subject of *Æschylean* composition, almost necessarily followed from the evolvement by him of the drama out of the dithyrambic ode; a second almost necessary consequence being that these compositions would be among the poet's earlier productions. Among the titles of his plays still preserved, we find at least seven or eight, all evidently of Bacchic tendency, and it would have been exceedingly desirable that some of these should have been preserved, more particularly the Tetralogue, which derived its name from the Thracian monarch <sup>d</sup> Lycurgus, in

<sup>d</sup> The Lycurgean Tetralogue of *Æschylus* consisted, according to a scholium in the Ravenna MS. of Aristophanes (Dind. *Æsch.* fr. 115.), of the Edoni, the Bassarides, the Neanisci, and Lycurgus; the last being consequently a satyr-

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order that we might see in what manner the Bacchic worship had been viewed by the father of the drama. That its immoralities could have escaped an eye so morally correct, is not very likely; but the nature of the times turned attention rather to political than to moral consequences, and Æschylus, young, ardent, and at that time not undemocratic in his polities, saw perhaps in Pentheus, Lycurgus, Athamas, and others, not so much monarchs sternly opposing the introduction of a licentious worship into their dominions, as tyrants harshly interposing between their people and the object of their wishes. Too few fragments, however, are left us to decide either of those points; but enough remains to shew, how vividly his genius, naturally alive to all that was marvellous and exciting, had been impressed by the progress of the Bacchic worship, naturally fruitful of such subjects. The wild <sup>e</sup>music connected with its rites—the madness which often preceded or accompanied their introduction, and which in one of those dramas assumes the form of the personified Lyssa—the boiling caldron which received the son of the phrenesied Athamas (fr. 1.), were just such materials as his muse would delight to seize upon;—his Thebes in flames, and

drama. The first of these dramas, from its title, evidently comprehended the fatal history of the Thracian monarch Lycurgus; the second, according to Eratosthenes (Catast. c. 24.), had for its subject the fate of Orpheus; the third, I imagine from its name to have had its chorus formed of a body of young Thebans, who supported their youthful monarch Pentheus in his opposition to the Bacchic worship, while the elders Cadmus and Tiresias favoured it. If this supposition is correct, the Lycurgeia would be one of those Æschylean Trilogies, which, according to Aristotle, were formed not from continuity, but from similarity of subject. But the curiosity would have been to see the satyr-drama. In this species of composition, Æschylus is known to have particularly excelled (Diog. Laert. II. 133.), and in the mixture of mirth and seriousness which that kind of composition embraced, we should doubtless have got at a knowledge of the poet's real feelings as to Bacchic rites. That the two objections put into the mouth of his Pentheus would have been the same as those urged by the Pentheus of Nonnus, I have little doubt:

οἶνος ἀεὶ μεθύοντας ἐφίλκεται εἰς Ἀφροδίτην,  
εἰς φόνον ἀσταθέος νόου ἀνέρος οἶνος ἔγειρει.

Dionys. XLV. 83.

(Cf. XLVIII. 818. and Penth. in Eurip. Bacch. 222, sq.)

<sup>e</sup> Edoni fr. 54. (Dind.)

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chorus of <sup>f</sup> Water-bearers to extinguish them—his personified <sup>g</sup> Amphidromus—his Dionysiac nurses boiled into second <sup>h</sup>youth—all these might, with other specimens, be quoted in proof of the truth of this observation. But we must pass on.

Wrapt up in the prosecution of his delightful art—eschewing politics, and wisely preferring the songs of Colonean nightingales to the wrangles of the stage, or the noisy struggles and decrees of the Ecclesia—the muse of Sophocles, it might be thought, was not likely to afford much information on the present subject; but something may be gleaned from her, and of no small value. In that poet's *Antigonë* there is a beautiful choral ode, addressed to Bacchus, or the “many-named,” in which we find the following expression in reference to him; κλυτὰν δς ἀμφέπεις Ἰταλίαν, μέδεις δὲ παγ- | κούνοις Ἐλευσιάς | Δηοῦς ἐν κόλποις. (v. 1106. Herm. Ed.) What is to be inferred from this expression? Of its difficulty there can be no doubt, from the trouble which it has given to <sup>i</sup>commentators and translators; and if we venture to take a different view of it from all our predecessors, it is not without some authority to back us in the enterprise. Of three interpretations placed by ancient scholiasts on the epithet *παγκούνοις* in the preceding passage, one is, ‘or because of the common

<sup>f</sup> Σεμέλη ἡ Τύροφόροι. From the *Bacchae* of Euripides it appears that the lightnings which consumed the person of Semelē, fired also the royal mansion, besides other parts of Thebes, and that the whole of the ruins had been enclosed by the care of Cadmus, to preserve them from the intrusion of profane feet. (*Bacch.* 6-11.) To introduce a Chorus of Water-bearers assisting to extinguish the flames, was much in the character of Æschylus, who loved exceedingly the *strange* and the *exciting*. (Cf. infr. p. 321, &c.)

<sup>g</sup> By the word ἀμφιδρόμια is properly meant the fifth day after the birth of a child. On this day those who had assisted at the delivery underwent a solemn purification; the child itself was carried round the family-hearth, and its name assigned to it. This service appears to have been done for the Æschylean Bacchus by a god coined “for the nonce,” and who had no time to lose in the operation, as the infant was speedily to pass from the womb of Semelē to the thigh of Jupiter. Hesychius, Ἀμφιδρόμος: Αἰσχύλος Σεμέλη ἐπλασε δαιμόνα και-νὸν περὶ τὰ ἀμφιδρόμια, ὡς εἰ ἔλεγε τὸν γενέθλιον.

<sup>h</sup> Διονύσου τροφοί. Æsch. fr. 43. (Dind.), and Schol. Arist. Equit. v. 1318.

<sup>i</sup> Cf. Erfurdt, Hermann, Bothe, Wunder, Dindorf, Ellendorf, (Soph. Lex.), Creuzer (Symb. III. 337.): see also the English version of Dale, and the German translations of Thudichum and Solger.

mysteries of Ceres and Dionysus.<sup>7</sup> ( $\hat{\eta}$  διι κοινὰ τὰ μυστήρια Δήμητρος καὶ Διονύσου). From this expression of the scholiast it appears not only deducible that the amalgamation between Bacchic and Eleusinian worships had already taken place, but that could we fix the date at which the exhibition of the Antigonë took place, something like a chronological probability might be gained as to the time when these two worships were combined. And for this there are not wanting tolerable data. Leaving Seidler, Lessing, and Schultz (Vit. Soph.) to settle the precise time, when the *first* exhibition of the Antigonë took place, it is sufficient for our purpose to observe, that such was the intense delight taken by the audience in that singularly beautiful performance, that even repeated exhibitions of it took place, and that it was in some connexion with its latest exhibition that the poet's death was occasioned. This view of the subject brings the Antigonë close in point of time to the exhibition of the 'Frogs': it brings us consequently upon the popular feelings of the day, and allows us to see in the *rifaccimento* a political allusion, which was not perhaps in the original piece; that allusion being to the effect, that the Eleusis of the Saronic bay (cf. Ellendt in voc. *κολποί*), where Ceres had hitherto borne exclusive sway, was now common to her and the Theban Bacchus, for to that Bacchus the whole of the ode, in which this difficult expression occurs, is addressed.

But though Sophocles might from natural inclination be averse to join in this war between the myrtle and the ivy, or in other words, between sober religion and fanaticism,—and though Æschylus had died too early to become a direct sharer in the fray, yet the stage was naturally the arena

<sup>7</sup> If the reader thinks the word *πάγκοινα* an epithet of too large import to be applied merely to *two* persons, let him consult Ellendt on the application of the epithet *ἀολλάες* to Achelous and Hercules in the *Trachinia* of Sophocles.

<sup>1</sup> Σάτυρος δέ φησι, τὴν Ἀντιγόνην ἀναγιγνώσκοντα, καὶ ἐμπεσόντα περὶ τὰ τέλη νοῆματι μακρῷ, καὶ μέσην [στιγμὴν], ἡ ὑποστιγμὴν πρὸς ἀνάπονοις μὴ ἔχοντι, ἤγαν ἀποτείναντα τὴν φωνὴν, σὺν τῇ φωνῇ καὶ τὴν ψυχὴν ἀφεῖναι. οἱ δὲ, οἵτι μετὰ τὴν τοῦ δράματος ἀνάγνωσιν, ὅτε νικῶν ἐκπρόχθη, χαρῷ νικηθεῖς ἐξέλιπε. Σοφ. Βίος. See also Schultz (Vit. Soph.) pp. 40. 54-7. 65. 80-1. 153-7.

on which the battle would be fought ; and as at the head of the party opposing this innovation in Bacchic worship, we do not hesitate to place the living person of Aristophanes and the shade of Æschylus, (called up from Hades for this very purpose,) so at the head of the favouring party we as little hesitate to place Euripides, and perhaps the comic, or, it may be dithyrambic poet <sup>m</sup> Cratinus. Why the latter should have given in his adhesion to the new worship, is not so clear ; but the readiness with which the luxuriant muse of Euripides turned to the poetic imagery, supplied by those productions over which the wine-god presided (infr. 1280.)—the democratic spirit, which if not all-absolute in him, certainly predominated over his other political feelings,—the looseness, and at times the entire absence, of moral influence in the composition of his dramas—would all dispose him to the advocacy of any measure which tended to give additional influence to such a worship. Besides some apparently incidental attempts to this effect, which will be found in the following notes (pp. 77–8.), the “*Bacchæ*” of this poet appears to me so studied an attempt throughout to favour the popular wishes on this point, that without a perfect knowledge of that drama it seems impossible to come to a correct understanding of the Aristophanic ‘*Frogs*.’ It becomes therefore necessary to pay attention, and that at some length, to this powerful production of the Euripidean Muse.

When the “*Bacchæ*” was exhibited, is uncertain. According to some accounts it was not brought forward till after the poet’s death : that it had been produced not long before the exhibition of the *Frogs*, seems pretty clear, not only from the general tone of opposition between the two plays, but also from one direct (infr. v. 93.), and one or two indirect quotations from it (v. 387.). On these quotations, however,—and

<sup>m</sup> If this Cratinus was a son of the old bard, which however by no means follows from mere similarity of name, convivial habits and a fiery Muse should seem to have been almost inheritable qualities in the family. See notes, infr. 341–2. But from mere concatenation of ideas, perhaps an unjust view has been taken in those notes.

for the obvious reason that it would have been unwise in the comic poet to have made the object of his opposition too clear,—we place less reliance, than in general reasoning and the nature of the times. To say that the “*Bacchæ*” of Euripides commanded in no small degree the attention of Milton, is at once to give us the highest idea of its poetic power; but the extraordinary vigour which it displays may in some degree be accounted for by the knowledge, that the poet was not altogether working upon his own materials, but upon materials already provided for him by the superior genius of Æschylus; the Pentheus, Semelë, and perhaps the *Ξαντραῖος* of the latter poet, having been unquestionably the sources from which the former drew. Our present purpose, however, is more with the objects for which the drama was apparently written, than the skill with which the task was executed; and a brief enumeration of some of the opinions laid down by the poet will best explain what those objects were, and form the best justification of the theory which we have derived from them. That there is a natural connexion between the two divinities, Ceres and Bacchus, is one of the first positions strongly insisted on in the play (274, sq.)—that what the populace (*τὸ πλῆθος*) approves and finds suitable to its purposes is to be embraced, is another position (427, sq.), a sneer being added at the *φῶτες περιστοι*, or overbusy and scrupulous persons, who advanced maxims contrary to both these positions, and to whom it is declared wise and prudent to pay no attention. That the Bacchic worship made its way into no country without bringing much immorality with it,—the night season chosen for its time of celebration, not a little aiding to that effect,—was a fact which could not be denied, but the charge was met by some convenient sophistry in the first place (488, sq.), and secondly by such a skilful arrangement of his Choral Troop, as put a double weapon in the poet’s hand. As theatric custom insisted on the Chorus bearing a high moral character, the poet wisely formed his present one, not of Theban women under the actual feeling of the Bacchic phrensy, they being rather described in narrative, than exhibited

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in their proper persons, but of Lydian Maenads, the god's female companions in warfare previously to his ingress into Thebes, and into whose mouths could be put either such conciliating observations as their first choral song exhibits (72, sq.) or such longings after Cyprus and Paphus, as a subsequent ode brings forth (400, sq.) ; the first not improbably derived from the " Pentheus" of *Æschylus*, at all events bearing the mark and impress of his genius ; the second as closely wearing that character which the muse of Euripides was apt to impress upon the fairer sex. Appeals to the festive delights with which this worship was accompanied—to the release which it gave from care—to the natural union between wine and love, with divers hits at unbridled tongues, and evil-minded men, who affected a knowledge beyond what the *laws* had ordained, are scattered at intervals throughout the piece. (378, sq. 770, sq. 860. 891. 1151.) But it is not by such means only that the poet seeks to work his purpose. The great instrument which he hangs over his audience (and in this he might have been perfectly sincere) is the consequences which might ensue from the anger of an offended deity, if this extension of his worship is refused. Madness and aberration of mind—discord in families—war in its most abhorrent form (737, sq. 920, sq. 1164. ad finem)—these and other consequences of an offended god are held up before the audience in language so powerful and vivid, that whether originally derived or not from *Æschylus*, the " Bacchæ" of Euripides must ever be considered as one of the most commanding attractions of the Attic stage.

But mighty as the genius of Euripides was to work occasional ill, there was a genius equally mighty to counteract him in his purposes. That any drama of this great but unequal poet should have been without its weak points, was a thing quite out of the question ; and had not matters of a more important kind called for rebuke and reprehension, it is probable that a smile at the Bacchic dance achieved by the aged Theban monarch and his companion upon the stage (infr. p. 306.)—a sneer at the passage which represents the wine-god acting as tire-woman to the young monarch of Thebes

(Bacch. 827, sq. 932, sq.), and a broad laugh when the narrative of the mangling of Pentheus' body, revolting enough in previous details, proceeds to the disruption of his legs and boots (1134.), would have been all the notice which the Euripidean "Bacchæ" would have elicited from Aristophanes: but his eye, as we have endeavoured to shew, saw more in that drama, than at first meets our own. That in the very outset of his career the comic poet had looked at the Bacchic worship with no favourable eye, we have had more than one occasion to observe in preceding plays. Though swearing, and obliged to swear by the wine-god as the foster-parent of his genius (Nub. 519.), that parent required sacrifices of him, at which his genius evidently spurned. One resolute effort he had made to throw off the yoke altogether, with what results we need not for a third time repeat. What then would be his feelings, when he saw an attempt not merely made, but to all appearance, successfully made, to carry a worship so licentious into the bosom of rites yet kept pure and holy, and by a necessary consequence, into the bosom of almost every family in Athens? And how, finally, was the mischief to be remedied, if it could not be prevented?

Two paths evidently lay before the poet; the one, to bring the *Iacchus* of his ancestors before an Attic audience in such a way as to revive, if possible, old affections for him; the other, to give such a representation of the god intended to supply his place, as, without giving direct offence, should remove much of the religious terror which the powerful scenes of Euripides had been calculated to produce. That both attempts required the utmost skill and caution, no one in the least acquainted with the feelings of antiquity upon such points will be backward to admit. To the first of these considerations we perhaps owe the formation of the true Chorus of the drama, consisting of a body of persons initiated in the sacred rites of Eleusis—a succession of scenes, imitative of those which took place at Eleusis in the world above,—and a set of choral hymns in honour of the son of Ceres; those hymns and scenes alone making the preservation of this

drama of the utmost value to us, in a theologic point of view. To the second we are undoubtedly indebted for one of the happiest characters which the drama of any country ever exhibited, the Aristophanic Bacchus, equally excellent, whether we look at it as a representation of human nature generally, or, what our theory almost exclusively binds us to,—as a corrective of the tragic Bacchus, which Euripides had hung so terrifically over his audience. As the first, though obliged to admit that in a moral point of view, a drunkard and a debauchee<sup>n</sup>, a braggart, a liar, and a poltroon—and all such the Bacchus of the ‘Frogs’ unquestionably is—ought not to engage our affections, yet the fact cannot be denied, that scarcely have we gone through a few lines in the opening scene before he does so seize the reader’s affections, and retain them to the end. Why is this? The easy footing on which we find him with his own lacquey in the opening scene at once enlists our feelings on his side; his wit and intellectual talent—the good taste with which he not merely rejects, but loathes the commonplace humour of the stage, and the heartiness with which he condemns the dolts and pretenders who had lately taken possession of it;—his bustle, liveliness, and activity—his unconquerable good humour and forbearance—and a sort of shatterbrain commingling of right and wrong in his intellect, which convinces us, that if his early prepossessions are in favour of Euripides, his final judgment will be for Æschylus,—in other words, that he will prefer all that is noble in morals, politics, and religion, to much that was incorrect in the first, degrading in the second, and deeply injurious in the last—achieve the rest.

The groundwork having been thus admirably laid for gaining a personal good-will for his Bacchus in the poet’s au-

<sup>n</sup> This part of the god’s character, which of course would more or less pertain to all connected with him, is brought out in a very peculiar manner in the conduct of his lacquey Xanthias. As the pseudo-representative of Hercules, he ought to have been highly accessible to the table inducements held out to him (infr. 470, sq.); to these, however, he is insensible: not so, when the other accompaniments, the beautiful dancing women, are mentioned: then all his passions are alive; and—his master’s too, as his subsequent proceedings evince.

dience, the next important object was to make him as much as possible a travestie of the tragic Bacchus. And here too he is equally successful. In the drama of Euripides the god's origin on the mother's side, as being of a derogatory kind, is kept carefully out of view, and he rarely stands before us but as son of Jupiter, the king of heaven: the comic poet, by a species of humour familiar to Attic ears, but which can never be made very accessible to our's, makes him of no higher parentage than that which—a wine-cask could give (*infr. v. 18.*) The tragic poet—doubtless to gain the favour of the female portion of his audience—had exhibited his hero in the utmost dignity of costume, and in all that ideal beauty, which statuary and painting had already consecrated to the Bacchus of the Grecian world (*Bacch. 453—459.*); the comic poet gives him a flushed and rubicund countenance, exhibits him in a costume, at once provocative of laughter, and rolls his puncheon-form about the stage much as he would one of his own tubs. The tragic text parades him as the conqueror of the world—the comic text pourtrays him as the most chicken-hearted of human beings:—Hercules snubs him—his own lacquey bullies him—the Empusa frightens him almost into fits, and as for the situation into which the big words of *Æacus* throw him—not all the gales of Araby the blest can sweeten the page in which it is recorded. And here the moral lesson, which we were at first in want of, comes in. The mind instinctively asks itself—but the nature of a Dionysiac festival obliged Aristophanes rather to insinuate such a feeling, than to state it broadly—"And does the pursuit of sensual pleasures lead to becoming such a *thing* as this?" The reply, if there be a spark of virtue or of manhood left, is as instant—"Rather, then, let me feed on roots and herbs; be my sole beverage the crystal spring, if thus dieted I can set such moral degradation at defiance." But we must pursue the outward features and economy of the drama.

Out of this necessity for lowering the standard of the *tragic* Bacchus, and diminishing the superstitious fears connected

with his name, grew, I think, that pleasant interlude in the present drama, where the wine-god, instead of combating the Indian Deriades, the Thracian Lycurgus, or the Theban Pentheus, has merely to battle with an army of Frogs; and to this interlude a little attention is due, not only from the prominent place which it occupies in the drama itself, but from the difficulties which commentators have encountered in explaining, why this extra-chorus (*παραχορήγημα*) found its way into the piece at all, and why and when the Frogs selected, as they acknowledge themselves to have done (infr. 204, sq.), the Chytræ festival for one of the fullest exertions of their tuneful voices. The latter part of the question will oblige us to say a few words respecting the periods of scenic entertainments at Athens; but in doing this we shall endeavour to be as brief as possible.

Leaving graver authorities to settle this business in a more learned manner, we may observe generally, that most of the difficulties of the Aristophanic Comedy will be solved by the establishment of three Dionysiac festivals:—the vintage-feast (*τὰ κατ' ἀγροὺς*), the wine-press feast (*λύνααι*), and the spring-festival, called by preeminence *τὰ Διονύσια*. Leaving the residents in the Attic metropolis to get through as they can the summer-months and the greatest part of the autumnal, (and considering how hot the work generally was in the ecclesia and courts of law, that work, when a thermometer would have stood at  $125^{\circ}$ , must have been one of no small thaw and dissolution,) the conclusion of the latter was forwarding an event, which, considering the ardent passion of the Athenians for rural occupation and delights (Thucyd. II. 15. 16.), all must have been looking forward to with intense interest. This was the ingathering of grapes, and, if we may be allowed such a term, the vintage-home which followed. At this period Athens, we may venture to affirm, was, with some few exceptions, which

<sup>a</sup> See an article on this subject in the Philological Museum, of which it is only necessary to say, that it bears the initials C. T. to ensure for it the deepest attention.

<sup>r</sup> See our *Equit.* p. 257.

we shall elsewhere specify, almost deserted. The great landed proprietors were naturally upon their estates, superintending labours in which their future incomes were so materially concerned—the occupiers of farms were equally engaged—and in the festivities which followed, those who had neither farms nor estates naturally quartered themselves upon the friends and relatives who had one or both. And what festivities accompanied or succeeded this first great feature of Dionysiac rites? Processions to and from the wine-god's temples—phallic hymns (*Acharn.* 261.)—maskings—mummeries—κῶμοι (whatever their nature)—leaping on skins (*Plut.* 1129.), and other such recreations may be allowed at will—but no scenic exhibition can, I think, be admitted. We read indeed occasionally of provincial theatres at Phlius, Brauron, or other places, but these I imagine could by law only be opened at the two periods, when the state was providing theatrical entertainments in the metropolis, and were merely meant to supply with an inferior entertainment such of the actual inhabitants of those places, or the vicinity, as from incidental circumstances could not find their way to the capital. How long after the actual festivity of the vintage-home had ceased, a residence in the country was protracted, would depend of course on private circumstances: but the next great phasis in Dionysiac events—that which commemorated the pressing of the grapes—was fast approaching; and as at this period the State *did* furnish theatrical entertainments, the latest lingerers in rural abodes would now be for returning to the metropolis. The hospitalities lately received would of course be repaid by invitations to town-enjoyments—the more good-natured adding—"And don't forget to bring the young people with you: the girls will find much to interest them in the new tragedies, and it is time that your eldest boy took his first lesson in politics at the comic theatre, and began to know our public men. As to accommodations—our house is not so scanty, but we can find a hole or corner for them all; or if not, lodging-room is to be had in abun-

dance till the Spring-festival brings our friends beyond sea to join us." Of this second Dionysiac festival, and the scenic entertainments which accompanied it, we shall content ourselves with observing, that taking place in the earlier part of the year, when the state of the weather rendered travelling by sea dangerous or impracticable, theatrical spectators consisted almost exclusively of natives of Attica. (Acharn. 504.)

But a spring-sun and the 'festival of flowers' (Anthesteria) brought with them the third of the Dionysiac festivals, when the wine lately cellared had to be tapped and drunk: and were natives only to share in this joyous occasion? The seas were now open, and strangers and deputations were pouring in from all parts of the world, the latter to bring contributions from the allied and tributary states, the former to be repaid for hospitalities previously dispensed in their own countries, all eager to be partakers in the theatrical exhibitions, now unusually splendid, and not a few anxious to carry back to native friends such intelligence as they could pick up in the comic theatre as to the state of parties, and the general aspect of political affairs, in this dominant Queen of Greece. The Piraeus for days previously, we may imagine to have been crowded with anxious expectants and inquirers, presenting a far livelier appearance than that which we endeavoured to depicture in a former play, (Equit. p. 186.) "That bark comes from Sicily," cries one, "and brings, I trust, my friend Eugemon, and—a specimen of Sicilian cheese with him." "I cannot be mistaken in the cut of that sail," exclaims another; "it comes from no place but the shores of Ionia, and if it has my kinsman Polycles and his five children on its deck, it has also, I'll be sworn, a fine piece of Persian tapestry (*παραπέτασμα*) in its hold." "Ah!" rejoins a third, "it is delightful to see distant friends on these occasions, and particularly when they do not come empty-handed. I can surmise where yon heavy cask is going, and what are its contents. Excellent Evander! but he shall find our Pramnian at least a match for his Lesbian!" Nor were statesmen and demagogues

without their troubles or their joys on such occasions. "And is this the whole tribute which those accursed Andrians have brought," exclaims the infuriated Archedemus or Cleophon of the day, "five talents, when the state-needs require fifty ! Would a Typhoon were in my hands, that I might sink them and their beggarly island to the bottom of the sea ! But I'll be even with the scoundrels yet ! But here come the Chian deputies. Excellent men ! they rarely fail me in their contributions ; or if they do fall short, an extra deposit of their excellent beverage is sure to find its way into my private cellars !" But trouble at these periods rested only with state-functionaries ; wine-tasting and wine-bibbing—embracing of friends present, and inquiries after friends absent—play-going, and a determination neither to be hungry nor sober for two whole days, occupied all the rest of the world of Athens. And what became of the third and last day of this festival ?

Strong contrasts form a great feature in Athenian character, and the change from the last day in Carnival to the first of Lent in Roman Catholic countries could hardly be more striking than that from the first two days to the third of the Anthesteria. If the first two belonged to the living, the third, as we collect from a passage of Theópolomus preserved by a Scholiast on the Frogs, as exclusively belonged to the dead ;

\* Plat. i Leg. 637, b. καὶ ἐν Τάραντι δὲ παρὰ τοῖς ἡμετέροις ἀπόκοις πᾶσαν ἔθεα-  
σάμην τὴν πόλιν περὶ τὰ Διονύσια μεθύουσαν. An entire city drunk ! Whether a similar spectacle took place in Persian towns on the return of the Mithras-festival, (a festival which appears to have borne some similarity to that of the Grecian Bacchus,) I cannot say : on such occasions, however, the Persian monarch seems to have been considered as religiously bound to drink to intoxication, and perform the national dance. Cr. Symb. I. 732.

<sup>1</sup> Χότροι ἑορτὴ παρ' Ἀθηναῖοι γιγνομένη τῷ Διονύσῳ ἀγεται δὲ παρὰ ταῦτην τὴν αἰτίαν, ἦν καὶ Θεόπομπος ἀκτιθεταὶ γράφων οὕτως "διασωθέντας οὖν τὸν ἀνθρώπους, ἢπερ ἀδρρηπταν ἡμέρᾳ, τῷ ταῦτης ὀνόματι προσταγορεῦσας καὶ τὴν ἑορτὴν ἄπα συν. ἐπειτα θύειν αὐτοῖς ἔθος τῶν μὲν Ὁλυμπίων θεῶν οὐδενὶ τῷ πάραπαν, Ἐρμῆ δὲ χθονίῳ καὶ τῇς χότρας, ἦν ἐψουσι πάντες κατὰ τὴν πόλιν, οὐδεὶς γενέται τῶν λεπέων. τοῦτο δὲ ποιοῦσι τῇ ἡμέρᾳ, καὶ τοὺς τότε παραγενομένους ὑπὲρ τῶν θαυμάτων ἐλα-  
σσούσι τὸν Ἐρμῆν." Schol. ad Ran. For Creuzer's explanation of this singular ceremony, see his Symbolik II. 378, sq. Much light might, I think, be thrown on this subject from the sacred sources to which we went for other explana-

and if the people of Attica pampered their own bodies, or those of their visitors on the first two days, the third called upon them to offer up prayers for the repose of souls departed ; the festival itself bearing the name of Chytræ, from the pots containing the seeds or shell-fruits, which on this solemn occasion were offered to the *Hermes Chthonius*. The reader will of course conclude, that on such a day as this, all theatrical entertainments were at an end ; and in such a conclusion he will be partly right and partly wrong. How this is proved, and what concern the Frog-Chorus of the present drama has in the matter, are both points to which we are hastening as rapidly as we can.

In the work called “the Lives of the Ten Orators,” and which bears the name of Plutarch as its author, one of its biographical notices is devoted to that excellent orator, financier, and statesman, the Attic Lycurgus, a statesman who will not be thought less excellent by scholars, because among other public cares he did not think it his least concern to pay attention to affairs of the theatre. Among other anecdotes recorded of this eminent person, we find one to the following effect—*εἰσήγεγκε δὲ καὶ νόμους, τὸν περὶ τῶν κωμῳδῶν ἀγῶνα τοῖς Χύτροις ἐπιτελεῖν ἐφάμιλλον ἐν τῷ θεάτρῳ, καὶ τὸν νικήσαντα εἰς ἄστυ καταλέγεσθαι, πρότερον οὐκ ἔξδυ, ἀναλαμβάνων τὸν ἀγῶνα ἐκλελοιπότα* (Wyttensb. Ed. IV. 253.). From this, in spite of some general obscurity, three things may, we think, be collected ; first, that though not usual to act plays at the festival of the Chytræ, an exception to that general rule had been made on some particular occasion : 2dly, that after a time the practice was discontinued : and 3dly, that the practice was again revived by Lycurgus. With the last two matters we shall not further trouble ourselves, except to say that the revival most probably grew out of that increasing fondness for theatrical entertainments which prevailed about the time of Lycurgus

tions of Dionysiac festivals, but in the absence of books necessary to be consulted on the matter, I forbear to state my own opinions here. On the orthography of the word Chytra, see Pass. in voc.

and his contemporary Demosthenes, and to which the statesmen of the day, as every tyro knows from the speeches of the latter, were obliged to give way, to the serious detriment of other branches of the public service. Our more particular business lies with the first of these three; and on this our Frog-chorus, who have been kept so long in attendance, and whom we may appear to have forgotten, may be made, I think, to lend no small assistance. From some general language used by them in their well-known choral <sup>u</sup> hymn, I think it may be concluded that the first deviation from the custom of abstaining from theatrical entertainments on the festival of the Chytræ took place in the year preceding that on which the "Ranæ" was acted; and, secondly, from a particular word which they use, (but on that point we speak less decidedly,) it seems no unfair inference, that the deviation took place in honour of that religious event, which having given the wine-god Bacchus a new advance in the sacred rites of the country, it was determined to celebrate an additional theoretic entertainment in commemoration of the event. Lest both of these theories should fail, the reader has been provided with a different explanation of the text in future notes upon the passage, and thus at all events has two different explanations between which to make his choice. But to come to the establishment, if possible, of our first opinion.

The Comedy of the "Frogs" itself was, as we know from the didascalize, performed at a wine-press feast (*Λύτρα*), and in the archonship of Callias. In that archonship, according to a notice of Aristotle preserved by a scholiast on the "Frogs," a great change took place in the exhibition of plays at the spring-festival,—that festival, which, as we observed, was from the splendour of its entertainments, the influx of strangers, and other circumstances, emphatically called *τὰ Διονύσια*,—the expenses for each tribe, instead of falling as they had hitherto done on a single person, being then for the first time made to devolve on two. (Schol. ἐπὶ γοῦν τοῦ Καλλίου τού-

<sup>u</sup> See Appendix, p. 368.

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*τον φησὶν Ἀριστοτέλης διε σύνδυο ἔδοξε χορηγεῖν τὰ Διονύσια τοῖς τραγῳδοῖς καὶ κωμῳδοῖς.)* And why was this? Because, say the commentators, no single person was found able to encounter the expense; and as a proof of this they point to the torn robe and tattered shoes worn by the Choral Troop in the “Frogs” of Aristophanes. Now unless Aristophanes furnished the expenses of that piece himself,—which, considering his rank, and that the play had been brought out not in his own name, but that of his favourite actor Philonides, is not impossible,—was it likely that he should have made such a reflection on the choregus or person who furnished the general expenses of the piece, or that this latter, who must have known every single word which the drama contained, would have allowed such a sarcasm against himself to have gone forth to the public; a sarcasm, which from the nature of Attic manners might prove of serious consequences to him, and which sarcasm could easily be avoided by an outlay of a few extra minæ? The nature of the Choral costume had nothing, as I have endeavoured to shew in the following notes, to do with the parsimony or liberality of the choregus, but grew entirely out of a religious feeling, founded on certain national customs. This mode of explaining the observation of Aristotle seems therefore untenable. The observation itself, it will be perceived, is of a general nature; applying, it may be, but I think not, to the archonship of Callias only, but certainly only to the spring-festival of that archonship, consequently to the festival next posterior to that on which the ‘Frogs’ was performed. What then is our own inference from all this? Not that in the archonship of Callias it became necessary to appoint two persons to perform the office of choregus, because one was incompetent to its expenses, but because either in the archonship immediately preceding that of Callias, or in one not long anterior to it, an additional day of theatrical entertainments had been for the first time introduced at the Chytrae, and which having been conducted with unusual pomp, and that pomp likely to be renewed on the following spring-festival

it was thought that the expense should fall on two persons instead of one.

But why were the Frogs to take such umbrage at this extra-Bacchanal representation?—why were their protesting voices raised against it on the preceding year's Chytræ, as the language of their choral hymn intimates, or why do they manifest a continued hostility to the innovation, by raising such a violent hubbub about the wine-god, the moment he sets foot in Charon's boat? Premising first that the Acherusian lake of the lower world is in this play but a representation of the *Λήψας*, or marshes of the upper world—a species of commutation which runs through the whole of this drama—we answer, that whether the matter be considered on local or religious, and we might even perhaps add on political grounds, the proceeding was alike natural and justifiable. The “Marshes” were, as the Frogs themselves declare, their *τέμενος*, their sacred and exclusive domain, into which, at the celebration of Bacchic mysteries, no foot of man, if our preceding theory be correct, had a right to intrude, and that of woman only once in the <sup>a</sup>year, and then at the silent hour of night. And why so? Because in those marshes stood that ancient temple of Bacchus, where those secret rites, which have cost ourselves and the reader such a world of trouble to investigate, were exclusively performed, and under such peculiar circumstances as we have just explained. Was it unreasonable then that the “Frogs” should shew irritation, when, instead of a night-solemnity, conducted by the female sex, the whole community of Athens were to be let in upon them for the entire day, the male part reeling under the effects of the two preceding days' jollities (cf. infr. 210.)? Again: in that ancient temple stood a pillar, probably as ancient, forbidding that any innovation should be made in the national <sup>x</sup>religion. Was it no violation of this injunction that scenic performances should be

\* Demosth. c. Neeram, 1370, 20—1371, 7.

▪ Ibid. loc. cit.

celebrated on a day hitherto devoted to a more solemn purpose, viz. to the celebration of a sort of mass for the repose of departed souls ? We must not, we suppose, speak of the monarchical institutions of the Frogs, (though every reader of Homer knows that such was their form of government,) and observe that this extension of democratic license could have been any thing but satisfactory to them ; but we ask, could they on religious grounds be insensible to what was passing, even had those religious feelings been of a general nature, and not founded upon a conviction that here at least the interests of religion and morality were, as they ever ought to be, closely blended ? What were the rites performed by the ladies of Attica in this ancient temple of Bacchus, has never transpired ; that they were any thing but what the learned Creuzer has supposed them, the declaration of Herodotus with respect to practices of Egyptian women on a similar occasion (II. 48.) —the hints thrown out in the impudent but witty scenes in the Aristophanic *Thesmophoriazusæ* — and still more the bitter invectives made by the early Christian Fathers against practices observed in the Eleusinian rites—practices, which could not have taken place we think until the secret worship of Bacchus had been united with the secret worship of Ceres, and what had hitherto been confined to the female sex was now made common to both—will easily allow us to suppose. Now none, from local situation, were more likely to know all this than the Frogs, and under such a combination of feelings, personal, political, and religious, is it matter of wonder, that when the Marsh-Tenants found this enemy of their own State as well as the Athenian, within their power, a demand should be made for a further exertion of their tuneful voices, the whole of that call and its answer bearing to the ears of the audience something like the following paraphrastic sense —

\* As far as the wine-drinking, charged against the Attic ladies in those secret rites is concerned, (which rites, however, are not to be confounded with Bacchic,) cf. Eurip. *Bacch.* 221, sq.

" This is not the first time that our voices have been raised against this intruder on our lake ; and when and why was that first protestation made ? It was at the last year's celebration of the Chytrae festival : on that occasion the whole body of the Attic people, instead of the solemnities usually observed on that sacred day, chose to divert themselves with theatrical amusements, straining their drunken throats in favour of the Nysean Bacchus : but did we give into such heterodox novelties ? Not we : we are of another school, and abide by the old institutions of the country : while others therefore shouted nothing but ' Baechus,' our voices were raised exclusively for ' *Iacehus* ;' and our larynxes, the gods be thanked, being yet what they were, we will manifest the same opposition to this mischievous wine-god, now that we have him below ground, as we did when we had to encounter him above ground !" How well this promise was kept, that *βρεκεκέξ, κοὰξ, κοὰξ*, which has almost passed into a proverbial expression for the extreme of fun and humour, remains in proof. The Frogs are of course worsted in the combat, the necessity for the poet's gaining the good-will of his audience in his opening scenes, before the two serious objects which he had in view, were fully disclosed—viz. that of preserving the purity of Eleusinian rites as much as possible still unhurt, and that of placing *Aeschylus* as their decided partisan at the head of the theatrical profession, in opposition to Euripides

\* The words on which this construction is ventured are the following : *βοὸν . . . ἦν ἀμφὶ Νυστίου | Διὸς Διάνυσον ἦν | Διμνασινέλαχήσαμεν*. Passow, after observing that *λάχειν*, in a transitive sense, signifies *erschallen lassen, ertönen lassen*, adds, that as to its derivation, it apparently is formed from the word *λα, the voice*, and is connected with *λαχέω, λαυχός, λαυχέω λύσω, λύχη*. As the words *Διὸς Διάνυσον* would here be pronounced with an ironical sneer, so a tone of respect would be thrown into the word *λαχήσαμεν*, or, as a writer in the Quarterly Review (IX. 316.) suggests, the word ought to be read, *λακχήσαμεν*. That verbs alluding to the god *Iacchus* were not unknown to the Greek language, appears from the particle *ἐπειλαχώδας* in the Sept. c. Theb., which Blomfield (Gloss. p. 163.) renders *ingeminans Iacche !* (We have taken the liberty of adapting the opening lines of a translation of this Chorus, borrowed from the Quarterly Review, and inserted in the Appendix, to the view here taken of their meaning.)

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who stood at the head of the Bacchic faction — requiring that the triumph should be awarded to the wine-god. With one further specimen of the poet's judicious management in the attainment of these two objects, we shall close our present remarks, apologizing, and we cannot do it too strongly, for the length to which they have carried us.

The critical observations made by Aristophanes through so much of the text of the "Frogs," upon the subjects, the characters, the metre and the diction of the *Æschylean* writings, will render it necessary in the following notes to bring the whole of those writings continually before the reader's eye, and more particularly that noble Trilogy, in which the dark destinies of the house of Atreus are involved. It will be found, however, that while attention is continually and necessarily called to the "Agamemnon" and "Chœphorœ" of that Trilogy, little or no occasion occurs, till the closing scene of the "Frogs," for directing attention to the "Eumenides," or final piece of the Trilogy; the poet, for some reason or other, obviously avoiding all allusion to that drama. Whence and why this reserve? If there is any drama of antiquity extant, on which Aristophanes might have been supposed to have formed his own dramatic character, and on which, had chronological data allowed us to have supposed him present at its original representation, we should have said unhesitatingly, that his whole dramatic character, moral, political, and religious, had been formed, we should have named the "Eumenides" as that very play, the whole of the Aristophanic Comedy being, as it were, but a running commentary on that noble performance. The same dislike to change in existing laws and institutions (Eum. 663.) — the same wish to preserve the Attic blood without mixture of foreign and adscititious infusion (664.) — the same desire to steer the political bark between the extremes of despotism and anarchy (500. 666.) — the same keen sense of the value of that reverential feeling (*τὸ δευτὸν*), which by maintaining authority parental, preceptorial, and magisterial, forms the best safeguard of states (668.)

—all these form but a small part of the close identity in modes of thinking between these two extraordinary men. Both had seen (Æschylus of course imperfectly, the comic poet, from the later period at which he lived, too clearly) that the effect of the political changes in Athens was to throw all essential power into the dicasteria, or courts of law, and that these would come to be swayed, not by a sense of right and wrong, but by a seductive eloquence — both had observed that the only chance of keeping democracy within any bounds of safety lay in the maintenance of that court of Areopagus (674.), which demagogues and agitators were of course equally anxious to degrade or destroy—and as the comic writer had had practical experience of those internal schisms, which necessarily follow political disorganisation, and which literally made Athens “a stage to feed contention on,” so the tragic writer evidently foresaw that such results must ensue from the progress making towards democratic power (823. sq. 935.) even in his own day. In religion as in politics, as far at least as general preference of old to new divinities went, the same similarity of feeling is evident between the prince of tragic and the prince of comic poets; and the question therefore again occurs, why no direct allusion is made by the latter to that almost masterpiece of Æschylean composition, to which from all the foregoing circumstances we might have expected to see allusions the most frequent and the most pointed? We must candidly own that we can find no adequate solution to the difficulty. That some deep offence, political or religious, or both, had been given by the tragic poet in this particular drama, seems clear, as well from the guarded silence of Aristophanes respecting it, as from the fact, that after the exhibition of this Trilogy—to which, however, (and that forms another difficulty in the consideration of the subject) the first prize of victory was assigned—the poet left his native country, never to return to it again. Among the more common opinions on the subject, one is, that to this play we are to look for that offence com-

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mitted by Æschylus in regard to Eleusinian Mysteries, which has been mentioned by ancient writers as having nearly cost him his life. But it is observable, that while Eustathius mentions not less than five <sup>P</sup> dramas of Æschylus, in which a similar offence had been committed, not a word is said about the "Eumenides," as having subjected the poet to a similar charge. Having discussed much of this matter, however, in another <sup>q</sup> place, we content ourselves here with saying, that if it was in truth some unguarded language respecting Eleusinian worship which drove the poet into exile, the place selected by him for passing the remainder of his days seems to have been chosen not without some view to those feelings which Aristophanes evidently considered as a ruling element in the dramatic character of Æschylus. The beautiful island, where tradition had consecrated so many spots as connected with the very origin of Eleusinian Mysteries, must have furnished abundant materials for the poet's contemplation on matters which his family connexions must have made familiar to him from his very birth; and at the court of the Sicilian Hiero, the munificent patron of literature generally, and the more particular friend of Æschylus, the latter could perhaps speak and write of those mysteries with a freedom and safety, which were not to be commanded in his own country, where, as in most other democracies, the boasted name of liberty by no means ensured the real possession of it.

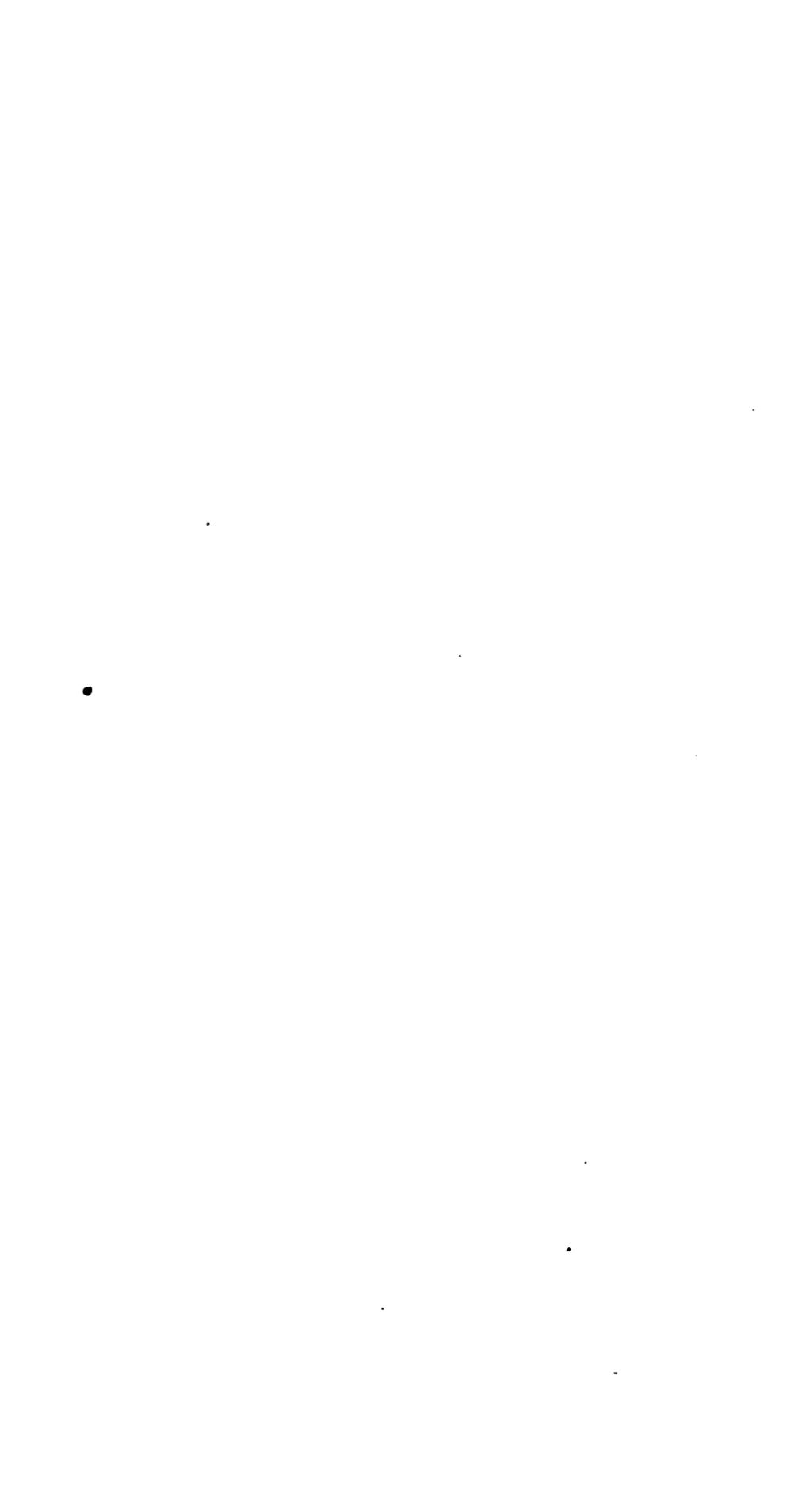
With regard to the drama itself, out of which the preceding observations have grown, it remains only to add, that the caution, tact, and skill, with which it was composed, had such results as might be expected from an Attic audience. A second representation of the piece, was, contrary to usual practice, loudly called for; while the partisans of the new or

<sup>P</sup> Δοκεῖ γὰρ Αἰσχύλος λέγειν μυστικά τινα ἐν τε ταῖς Τοξόταις καὶ Ἱερείαις καὶ ἐν Σισύφῳ πετροκυλιστῇ καὶ ἐν Ἰφιγενείᾳ καὶ ἐν Οἰδίποδι. ἐν γὰρ τούτοις πᾶσι περὶ Δημήτρας λέγων τῶν μυστικωτέρων περιεργύτερον ἀπτεσθαι ζοικε. p. 40. a.

<sup>q</sup> Appendix (F.)

Euripidean school were so utterly confounded by its galling satire, that, if I do not carry too far the declaration of an ancient Scholiast (Ran. 67.), a son or nephew of Euripides appears to have undertaken a revision of his great relative's dramas, and to have subsequently brought them on the stage in a form less subject to Aristophanic ridicule. That the poet's religious object in the composition of this piece was equally successful, the subsequent observations of the Fathers of the Christian Church will not allow us to suppose.

\* The first three selected for the purpose were the *Alcmaeon*, the *Bacchae*, and the *Iph. in Aul.* That these were not new plays, but rifaccimenti of former dramas, see Boeckh's *Princ. Gr. Tr.* 222, sq. Of the changes introduced into them, not the least remarkable was the abstraction of the prologue to the *Iph. in Aul.* in consequence of the overwhelming ridicule poured by Aristophanes on what Euripides evidently considered a distinguished feature in his dramatic compositions.



**BATPAXOI.**

## **ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.**

**ΞΑΝΘΙΑΣ.**

**ΔΙΟΝΥΣΟΣ.**

**ΗΡΑΚΛΗΣ.**

**ΝΕΚΡΟΣ.**

**ΧΑΡΩΝ.**

**ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.**

**ΧΟΡΟΣ ΜΥΣΤΩΝ.**

**ΑΙΑΚΟΣ.**

**ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.**

**ΠΑΝΔΟΚΕΤΤΡΙΑΙ ΔΤΟ.**

**ΕΤΡΙΠΙΔΗΣ.**

**ΑΙΣΧΥΛΟΣ.**

**ΠΛΟΥΤΩΝ.**

Euripides died the year before.)

## ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

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### ΞΑΝΘΙΑΣ.

ΕΙΠΩ τι τῶν εἰωθότων, ὃ δέσποτα,

1. The opening scene discovers the stage to be in possession of two persons, the one on foot, the other mounted on an ass. The first is the wine-god Bacchus; the second is the god's half-friend, half-lacquey, Silenus, here styled Xanthias. The two travellers are on their way to the temple or palace of Hercules, (which is seen in the back-ground, and most probably represented the latter's temple at Melite,) to inquire of him the nearest road to Hades, from which the god of wine and dramatic poetry prepares to bring back the bard Euripides, recently deceased. The personal appearance of Bacchus having been fully explained in the Introductory matter, it remains only to add, that the joint ideas of rotundity and rubicundity there attached to him, are to be considered as carried out to their fullest comic effect in the attendant Xanthias. If the master's face was roseate with wine, that of the man was of a deep fiery red, (infr. 299.): if roundness, fatness, and oiliness were the elements of the Bacchic figure, the Silenic Xanthias comes before us with a protuberance of paunch, which "like a battering-ram might shake the press before him." (inf. 192. 186.) A few words on costume, and we have done. That of the wine-god presents a most ridiculous contrast. His shoes and robe are those of a female; over the latter, however, is thrown the lion's skin of Hercules, while the stout club of that truly Grecian demi-god is borne in his hand. The dress of Xanthias is of little consequence; but attention must be directed to the pole (*άναφορον*) which he carries over his shoulder, and to which is attached the bed-furniture (*στρώματα*), and other travelling-equipage of his master. Having thus excited expectation as well by his Xanthias-Silens, as by his half-Bacchus, half-Alcides, (whether expectation was still further excited by the apparent conversion of the orchestra into the Acherusian lake, will be a subject for future consideration,) the poet allows the former (after a few shifting of his *άναφορον*) to commence the dialogue as follows.

Ib. *εἴπω, may I, shall I say?* subj. dubitative (Æsch. Ag. 205. *πῶς λιπόνται γένωμαι;*) or interrogative. The Tragedians abound with

έφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι ;

ΔΙ. νὴ τὸν Δῖ, ὅ τι βούλει γε, πλὴν “ πιέζομαι.”

τοῦτο δὲ φύλαξαι πάνυ γάρ ἐστ' ἥδη χολή.

ΞΑ. μηδὲ ἔτερον ἀστείον τι ; ΔΙ. πλήν γ', ως “ θλί-  
βομαι.”

ΞΑ. τί δαί; τὸ πάνυ γέλοιον εἴπω ; ΔΙ. νὴ Δία  
θαρρῶν γ' ἐκεῖνο μόνον ὅπως μὴ ρεῖς, ΞΑ. τὸ τί ;

5

examples of the latter : a few are here selected. *Aesch.* Ag. 1468. φρενὸς ἐκ φιλίας τί ποτ' εἴπω ; *Choeph.* 82. πῶς εὔφρον εἴπω ; 842. Ζεῦ, τί λέγω ; *Soph.* Ed. Tyr. 364. εἴπω τι δῆτα κᾶλλ', ὃν ὄργιζη πλέον ; *Eurip.* Suppl. 303. εἴπω τι, τέκνον, σοὶ τε καὶ πόλει καλόν ; *Orest.* 154. τίνα τύχαν εἴπω ; Cf. *infr.* 6. 268. 301. 589. 1099. 1194.

Ib. εἰωθότων. Attice pro εἰσθισμένων. *Eurip.* Herc. F. 1108. σαφῶς γάρ οὐδένι οἶδα τῶν εἰωθότων. *Hec.* 358. οὐκ εἰωθός δν. *Plat.* Apol. 27, b. ἔαν ἐν τῷ εἰωθότι τράπεζῃ τοὺς λόγους ποιῶμαι. *Eupolis ap.* Η-ρῆστ. 132. (ed. Gaisf.) εἰωθός τὸ κομμάτιον τούτο.

2. ἐφ' οἷς .. γελῶσιν. *Aesch.* Eum. 530. γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ. (sic Scholef.) *Soph.* Electr. 880. κάπι τοῖς | σαυτῆς κακοῖσι, κάπι τοῖς ἐμοῖς γελᾶς ;

3. πιέζομαι. *Aesch.* Choeph. 243. τοὺς δ' ἀπωρφανισμένους | νῆστις πιέζει λιμός. *Eurip.* Alcest. 917. συμφορὰ ἑτέρους ἐτέρα πιέζει. *Sthen.* fr. II. 2. νουθετούμενος ἔρως μᾶλλον πιέζει. (As Bacchus utters the word πιέζομαι, he puts his right hand to his left shoulder, and mimics the manner of a person pressed by a heavy burden.)

4. τοῦτο φύλαξαι, ab hoc cave. *THIERSCH.* *Aesch.* Choeph. 911. φύλαξαι μητρὸς ἐγκότους κύνας. *Eurip.* Iph. A. 989. σε φυλάξασθαι χρέων.

Ib. πάνυ γάρ ἐστ' ἥδη χολή, εἰστὶ μήτερα τοῦ Εκλείπει. Dobree refers to Cratinus ap. Athen. XIV. 638, e. Τίς ἀρ' ἔρωτά μ' οἶδεν, ὁ Γρήσοππος ; ἔγὼ πολλῇ χολῇ κ. τ. ἐ. (Bacchus pauses between his adverb and substantive, to imitate the act of a person sickening.) Thiersch reads σχολῇ.

5. μηδὲ ἔτερον ἀστείον τι ; connection : καὶ φυλακτέον, ὅπως ἀν μὴ ἔτερον ἀστείον τι φράζηται μοι ; *THIERSCH.* *infr.* 864. ἀστείων τι λέγεων. 871. ἀστεία ἐρειν.

Ib. θλίβομαι. *Aristoph.* Thesmoph. Sec. fr. 8. ως διά γε τοῦτο τοῦτο οὐ δύναμαι φέρειν | σκείη τοσαῦτα καὶ τὸν ὄμονον θλίβομαι. *Lysist.* 316. *Soph.* Amph. 1. θλίβομένης τῆς καρδίας. *Plat.* Tim. 60, c. σφόδρα θλιψεῖς ξυνέωσέ τε αὐτόν. *Dem.* 313, 26. τοὺς ὅφεις τοὺς παρ-εῖς θλίψω καὶ ὑπὲρ τῆς κεφαλῆς αἰωρῶν. *Theop.* Ch. 5. τὰ δὲ ἐπὶ τῆς γαστρὸς ἔαν καθεύδειν, ἀμα θλιβόμενος. *Lucian.* V. 70. καὶ θλιβομέ-νους μὴ ἀγανακτεῖν. (Bacchus here puts his left hand to his right shoulder, and mimics the action of a person galled by a weight.)

7. ἐκεῖνο μόνον. Thiersch compares Eccles. 259. ἐκεῖνο μόνον ἀσκεπτον, ἦν σε τοξέται ὀλκωσι, δ τι δράσεις ποτέ.

<sup>a</sup> See Appendix to the editor's *Wasps*, p. 223.

**ΔΙ.** μεταβαλλόμενος τάναφορον ὅτι “ χεζητιᾶς.”

**ΞΑ.** τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,

εἴπερ ποιήσω μηδὲν ὠνπερ Φρύνιχος

10

εἴωθε ποιεῖν καὶ Λύκις κάμειψίας;

**ΔΙ.** μή νυν ποιήσῃς· ὡς ἐγὼ θεώμενος,

ὅταν τι τούτων τῶν σοφισμάτων ἴδω,

Ib. ὅπως μὴ (*cave ne*) ἔρεις, sub. ὄρα. Cf. infr. 598. Aesch. Prom. 68. σὺ δὲ αὐτὸς κατοκνέις, τῶν Διός τ' ἔχθρῶν ὑπερ | στένεις; ὅπως μὴ σαντὸν οἰκτεῖς ποτέ. Eurip. Herc. F. 503. μικρὰ μὲν τὰ τοῦ βίου· | τοῦτον δὲ ὅπως ἥδιστα διαπεράσσατε. Bacch. 367. Πενθεὸς δὲ ὅπως μὴ πένθος εἰσοίσεται δόρμοις | τοῖς σοίσι, Κάδμε. Cycl. 595. ἀλλ' ὅπως ἀνήρ ἔσται. Plat. Hip. Maj. 286, b. ἀλλ' ὅπως παρέσται καὶ αὐτὸς καὶ ἄλλοις ἀξεῖ. Menon 77, a. ἀλλ' ὅπως μὴ οὐχ οὖλος τ' ἔσοραι.

Ib. τὸ τι; *quidnam?* Cf. infr. 36.: also Nub. 778. Av. 1039. Plut. 903.

8. *μεταβαλλόμενος*, shifting (from one shoulder to the other). Cf. Heind. ad Plat. in Gorg. 480, e. Eurip. Tr. 101. *μεταβαλλομένον δαιμονος ἀνέχον.*

Ib. τὸ ἀνάφορον=ἀναφορεὺς, a pole horizontally placed, and intended to carry a weight. Arist. Eccl. 833. φέρε συ τάναφορον ὁ παῖς. Id. in Phœniss. fr. 3. καὶ τὸν ἱμάντα μου | ἔχουσι καὶ τάναφορον.

Ib. *χεζητιᾶς*. (A slight but unseemly gesture by Bacchus intimates the *desire* here referred to.) For some ingenious remarks, why words which an Englishman shrinks from uttering, find their way without difficulty into the mouth of a Frenchman, see Mrs. Trollope's “Paris and the Parisians.” It was not to be expected that this highly talented woman should have been aware, that her remarks would apply to an ancient Athenian as well as to a modern Parisian. Translate (if at all) in the language of our forefathers, *I long to untruss me.*

9. *σκεῦος*, vessel, furniture, utensils of every kind; as household furniture, implements for war, baggage, &c. Eurip. Ion. 1193. *οἰνηρὰ σκεύη*. Plat. 7 Rep. 514, c. *σκεῦη φέροντες*. Xen. Mem. III. 13, 6. *φέρων τὰ τε στρώματα καὶ τὰλλα σκεῦη*.

10, 11. Phrynicus, Lysis, and Amipsias, contemporary comic writers, (the first of the three not being to be confounded with the tragic writer of that name,) who it appears were in the frequent habit of making mirth for the spectators by the introduction of slaves bearing weights and burdens, like Xanthias in the present play. The first of the three writers here named was one of the combatants when “the Frogs” was brought upon the stage, and gained the second prize: the third (Amipsias) was victor over Aristophanes, when the latter's “Clouds” were exhibited. But where are these rival performances now?

13. *σοφίσματα*, *inventions* and *clevernesses*, (spoken sarcastically).

*τοιαντὸς πρεσβύτερος ἀπέρχομαι.*

ΞΑ. ὡς τριτακαδάίμων ἄρ' ὁ τράχηλος οὗτοσὶ, 15

ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὐκ ἔρει.

ΔΙ. εἰτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφὴ,  
ὅτ' ἔγὼ μὲν ὡν Διόνυσος, νιὸς—Σταμνίου,

Asch. Prom. Vinet. 468. ἀριθμὸν, ἔξοχον σοφισμάτων, | ἔξενρον. Ibid. 478. τοιαῦτα μηχανῆματ' ἔξενρών ... | αὐτὸς οὐκ ἔχω σόφισμ', ὅτῳ | τῆς νῦν παρούσης πημονῆς ἀπαλλαγῶ. Soph. Phil. 14. ἐκέχω τὸ πάν σόφισμα. Eurip. Iph. Aul. 444. ωστε τῶν σοφισμάτων | πολλῷ γενέσθαι τῶν ἐμῶν σοφώτερος. Bacch. 30. Κάδμου σοφίσματα. Ib. 489. δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν. Antipr. fr. XXXIII. 5. τὰ κομψὰ σοφίσματα. Cf. infr. 836. 1069.

Ib. ὥστε=ἀκούω. Cf. infr. 779.

14. πλεῖν ἦ. Cf. infr. 84.

Ib. ἐνιαυτὸς, a year, also a cycle of years. Cf. infr. 334. "The Egyptians," says Warburton (Divine Leg. II. 153.), "signified the year by a serpent circularly turned, with its tail in its mouth. The Greeks called the year ἐνιαυτὸς, because, according to Plato's etymology, it returned into itself: οἱ μὲν ἐνιαυτὸν, ὅτι ἐν ἑαυτῷ, (in Cratyl.)" This latter explanation has not found much favour in the eyes of later etymologists.

Ib. ἐνιαυτῷ πρεσβύτερος. See Matth. Gr. Gr. §. 400. 8. Dobree compares Shakspeare's Cymbeline, I. 2. *Thou heapest a year's age on me.*

15. τράχηλος occurs in Eurip. Troad. 362. 750. Bacch. 241. Cycl. 604. Suppl. 716. but not in the other two tragedians.

16. "θλίβεται." Xanthias of course pronounces the forbidden word with a strong emphasis.

17. εἰτ' οὐχ ὕβρις; Plut. 883. ἄρ' οὐχ ὕβρις ταῦτ' ἐστὶ πολλή; Soph. ΟΕδ. Col. 883. ἀλλ' οὐχ ὕβρις τάδ;

Ib. τρυφή. Eurip. Orest. 1113. τρυφὰς ἔχουσα Τρωϊκάς. Bacch. 968. τρυφὰς τοιάσθε. Cycl. 584. ἐν τρυφαῖς πεπωκότα. Alex. fr. XV. 2. αἱ ἄγαν τρυφαῖ.

18. Διονύσος. We give two derivations of this name to the student; the one derived from Socrates, the other from the author of the Dionysiaca. To the name of Dionysus and Aphrodite, there were, as the former assures us, meanings both serious and humorous applied by the gods, the gods themselves, according to the son of Sophroniscus, being of a merry nature (*φιλοπαλσμονες γὰρ καὶ οἱ θεοι*). The serious significations of the words, the great philosopher leaves to be learnt from others; their playful import he himself gives; but we restrict ourselves to that of the wine-god. ὅ τε γὰρ Διόνυσος εἴη ἀν δ διδοὺς τὸν οἶνον, Διδοίνυσος ἐν παιδιά καλούμενος. οἶνος δ, ὅτι οἰεσθαι νοῦν ἔχειν ποιεῖ τῶν πινόντων τοὺς πολλοὺς οὐχ ἔχοντας, οἴλοντος δικαιότατ' ἀν καλούμενος. Plat. Cratyl. 406, d. (Are we surprised at Aristophanes speaking in the concluding part of this

αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχω,

play of the Socratic *σκαραφισμοὶ λήρων?*) But how speaks the learned Nonnus?

Kai μν̄ ἔσω Δρακόνοιο λεχάσιον ἀμφὶ κολώνην  
πήχεῖ κολπωθέντι λαβὼν, Μαιῆσος Ἐρμῆς  
ἡερόθεν πεπότητο. λοχενομένω δὲ Λαυίῳ  
πατρῷην ἐπέθηκεν ἐπωνυμίῃ τοκετοῖο,  
κικλήσκων Διόνυσον, ἐπεὶ ποδὶ φόρτον ἀείρων,  
ἥιε χωλαίνων Κρονίδης βεθριθότι μηρῷ,  
ῆνος ὅτι γλώσση Συρακοσίδῃ χωλὸς ἀκούει.

Dionys. IX. 16.

Ib. — *Σταμνίου.* We must be allowed to suspend this joke a while in mid-air, till we can drop it on the reader in its full import and richness. The elder and legitimate representative of the joyous principle in the Eleusinian rites was, as our prefatory matter has shewn, a divinity on both sides; for his father was a god, and his mother a goddess. The birth of Bacchus had been less fortunate; for though the king of heaven was his sire, a mortal woman was his mother. In Athens, where pure blood on both sides was necessary to constitute a legitimate citizen, pure blood on both sides must have been thought necessary to constitute also a legitimate divinity; and Euripides, pressed by this blot in his protégé's escutcheon, had provided in his *Bacchæ* accordingly. Through the whole of the play little allusion is made to Semelē, but its hero is perpetually paraded as the son of immortal Jove. (1. 27. 42. 84. 466. 857. 1338. 1340. 1347.) At this piece of dramatic trickery the hit in the text is doubtless directed, and the action must be regulated accordingly. At the word *vīōs*, Bacchus draws himself up with a lofty air, as if about to lay claim to the higher portion of his birth—he pauses—claps his hands to his sides—and in a tone of voice which brings down roars of laughter—proclaims himself the son of neither more nor less than a *puncheon* or a *wine-cask*, a proclamation for which the eyes, if not the ears of the audience, had already been prepared in the “tun of flesh,” which *rolled* rather than *trod* the stage before them. For allusions to this bright and dark side of Bacchus in the Dionysiaca, according as he is spoken of by friends or foes, see *inter alia* B. XXV. 326. XXIX. 56. XLIV. 162-7. XLVII. 621. The word employed in the text to stigmatize his mortal origin is found in Lysis. 196. Θάσιον σίνον σταμνίου. 199. φερέτω κύλικα . . . καὶ σταμνίου. Plat. 13. Epist. 361, a. εἴνον γλυκέος δώδεκα σταμνία.

19. *βαδίζω*, I travel on foot. (Plat. Phædr. 227, d. ἔαν βαδίζων ποιῆ τὸν περιπατὸν Μέγαράδε.) The wine-god's usual mode of conveyance was a chariot drawn by lions, or <sup>b</sup>panthers. In the Dionysiaca,

<sup>a</sup> Hence in that great Bacchic pomp, celebrated by Ptolemy of Alexandria, (and to which frequent reference will be made in the following notes,) we find among the animals which figured in that prodigious show, παρδάλεις δικατέσ-

ἴνα μὴ ταλαιπωροῦτο μηδὲ ὄχθος φέροι ; 20  
 ΞΑ. οὐ γὰρ φέρω γύρω ; ΔΙ. πῶς φέρεις γὰρ, ὃς γ' ὄχει ;

however, he is not unfrequently represented as travelling on foot.

καὶ στρατιὴν εὐοπλον, ἐγερσιμόθους τε γυναικας  
 ἔγγονι Καρμήλου λιπών, καὶ δίφρα λεόντων,  
 ἀβροχίτων ἀτιθῆρος ἐκώμασε, πεζὸς ὁδίτης.

L. XX. 297.

See also XX. 352. XI. 299.

Ib. ὄχω. SCHOL. ὅχεισθαι ποιῶ, mount him, cause him to be carried. Arist. Plut. 1013. μυστηρίους δὲ τοῖς μεγάλοις ὄχουμένην | ἐπὶ τῆς ἀμάξης. Eurip. Orest. 791. δ' ἀστέος σε . . ὄχήσω. Plat. Phædo, 85, d. ἐπὶ τούτου ὄχουμενος. 3 Legg. 699, b. ἐπὶ ἀλπίδος ὄχουμενος. For other instances of the word in Tragic Greek, see Aesch. Prom. Vict. 146. Eurip. Hel. 284. Orest. 69.

20. ταλαιπωροῦτο. (Eurip. Orest. 664. τί δὲ ταλαιπωρεῖν με δεῖ;) To account for this apparent violation of one of Dawes's canons, we may suppose a thought, unexpressed, to have crossed the brain of Bacchus. *And why mounted I him? Truly, ίνα μὴ ταλαιπ. κ. τ. ε.* By a learned writer in the Museum Criticum (I. 526.), the violation is thus justified. "If the verb denoting the principal act, while it is true of the present time which it directly expresses, be virtually true of the past also in its beginning and continuance, the leading verb may stand in the present tense, and yet the purpose be denoted by the optative mood." Matthiæ (Gr. Gr. 518. 4.) observes, "The optative seems to express that Dionysus had this intention when first he let Xanthias mount."

Ib. ὄχθος φέροι. Soph. Aj. 1172. τί δ' αὐτὸν ὄχθος βασιλέων ἡκεις φέρων; Eurip. Iph. T. 710. πόλλα ἐνεγκὼν τῶν ἐμων ὄχθη κακῶν.

21. A quibbling piece of dialogue on the subject of carrying and being carried here follows, for which the reader who is fresh from our author's "Clouds," where Euripides figures as the prince of sophists, and finds Bacchus fresh from the perusal of Euripides, will not come unprepared. Whether the Andromeda, the Euripidean drama which had recently engaged the attention of Bacchus, furnished any matter, of which the following dialogue forms a sort of parody, it is impossible from the few surviving fragments of it to determine. But this mode of discussing the matter—now *passive et formaliter*, as the schoolmen would say, now *active et materialiter*—is not a little amusing, to say nothing of the utter unconsciousness it exhibits of any spectators being present, and consequently giving a greater air of truth to the drama by the absence of dramatic illusion.

Ib. ὃς γ' ὄχει; Gl. Vict. ἐπ' ὄχήματος φέρῃ. Thiersch justly observes, πάνθηρες δεκαλξ, λιγκια τέσσαρα, δρκηλοι τρέις, καμηλοπάρδαλις μία. Athen. V. 201, c. Schoen, p. 79. quotes also Oppian. Cyneget. IV. 33. Philost. Imag. I. 19. p. 793. Eudocia Viol. p. 120. Nonn. IX. 189. Lucian, Bacch. III. 76.

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον; ΞΑ. βαρέως πάνυ.

ΔΙ. οὐκον τὸ βάρος τοῦθ', ὁ σὺ φέρεις, οὗνος φέρει;

ΞΑ. οὐ δῆθ' ὃ γ' ἔχω γὰ καὶ φέρω, μὰ τὸν Δῖον οὐ.

ΔΙ. πῶς γὰρ φέρεις, ὃς γ' αὐτὸς ὑφ' ἐτέρου φέρει; 25

ΞΑ. οὐκ οἶδ'. ὃ δὲ ὡμος οὐτοσὶ “πιέζεται.”

ΔΙ. σὺ δὲ οὖν ἐπειδὴ τὸν ὄνον οὐ φήσ σ' ὠφελεῖν,  
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

serves that the interpretation ought to have been ἐπ' ὄνον, not ἐπ' ὄχηματος. Lucian (Concil. Deor. IX. 182.) calls Silenus ὁ φαλακρὸς γέρων, σιμὸς τὴν ρίνα, ἐπὶ ὄνον τὰ πολλὰ ὀχυρώμενος.

22. ταυτὶ sc. τὰ στρῶματα.

Ib. τίνα τρόπον; “Bacchus speaks in one sense, Xanthias understands in another. The former means: *how can you say that you carry, whereas you are carried?* Xanthias replies, as if his master had asked, *In what way do you carry your burden? lightly, or heavily?*” THIER.

23. βάρος. Eurip. Bacch. 1214. ἐπεσθέ μοι, φέροντες ἄθλιον βάρος Πενθέως. Cycl. 385. τρισσῶν ἀμαξῶν ὡς ἀγώγιμον βάρος.

Ib. οὗνος, i. e. ὁ ὄνος. On this ass, which more than any thing connects Xanthias with Silenus, see some curious remarks by Creuzer (III. 209. sq.); also Boeckh's Princ. Gr. Tr. 199. In the great Ptolemaic pomp of Bacchus, to which we recently referred, (sup. 19.) Silenic asses occur in the following array. Μετὰ δὲ τούτους (Σατύρους sc.) ἐπορεύοντο ὄνων ἔλαι πέντε, ἐφ' ὧν ἤσαν Σιληροὶ καὶ Σάτυροι ἐστεφανωμένοι. τῶν δὲ ὄνων οἱ μὲν χρυσᾶς, οἱ δὲ ἀργυρᾶς προμετωπίδας καὶ σκενωσίας εἰχον. Athen. V. 200, e.

26. οὐκ οἶδ'. The answer is that of a person baffled by his opponent, and not knowing where to betake himself. See our Nub. 392. where Strepsiades makes a similar reply, when puzzled by the sophistic reasonings of Socrates. See also Soph. Antig. 1250. Arist. Plut. 122. and cf. Aesch. Ag. 1508.

Ib. πιέζεται. Baffled in argument, Xanthias has yet *his* mode of revenge, and accordingly (after a previous shift of the shoulders) thrusts into his master's face another of those terms which were so obnoxious to him.

28. ἐν τῷ μέρει, *vicissim*, s. *per vices*. Lysist. 539. ὅπως ἀν | ἐν τῷ μέρει χῆμεις τι ταῖς φίλαισι συλλάβωμεν. Eurip. Orest. 445. ἀντιλάζοντες ἐν τῷ μέρει. Plato Conviv. 199, a. ὡμολόγησα καὶ αὐτὸς ἐν τῷ μέρει ἐπαινέσσεσθαι. Aesch. Eum. 189. ἀναξ "Ἀπολλον, ἀντάκουστον ἐν μέρει. 414. τι πρὸς τὰδ' εἰπεῖν, ὡς ξέν', ἐν μέρει θέλεις; 556. ἐπος δὲ μεῖζου πρὸς ἐπος ἐν μέρει. See also Choeph.<sup>b</sup> 329. Eurip. Hec. 1130. Suppl. 416. 580. Cycl. 179. Heracl. 183. Plat. Gorg. 462, a. Cf. infr. 465.

<sup>b</sup> Where see Klausen's note.

ΞΑ. οἵμοι κακοδαιίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχονν;  
ἢ τῶν σε κωκύειν ἀν ἐκέλευον μακρά. 30  
ΔΙ. κατάβα, πανοῦργε, καὶ γὰρ ἐγγὺς τῆς θύρας  
ἥδη βαδίζων εἰμὶ τῆσδ', οἵ πρωτά με

29. *ἐναυμάχονν, why was I not at the naval fight*, sc. of Arginusæ; in which case, intimates Xanthias, I should like the other slaves <sup>c</sup> embarked for that purpose have gained my freedom, and might then have set you at defiance? A knowledge of this combat and its consequences is so indispensably necessary for a right understanding of many passages in this play, that I have not scrupled to borrow very largely from the pages of Mitford, deeply interesting as they are on this subject. (Appendix D.)

30. *ἄνν=τοι ἄν.*

Ib. *ἄν .. ἄν.* For instances of this reduplication in Tragic poetry, see, *inter alia*, Aesch. Per. 712. Ag. 331. Suppl. 751. Soph. Ed. Tyr. 140. 339. 446. 602. 857. 1053. (Ed. Col. 780. 977. Trach. 745. Aj. 1144. El. 697. Antig. 680. 884. 905-7. 1156. Eurip. Hec. 359. 960. 1199. 1200. Andr. 77. 307. 936. Suppl. 417. 418. 447. 855. Iph. T. 98. 245. 627. Tro. 961. 985. Hel. 1017. Ion 222. El. 534.

Ib. *κωκύειν, to howl, or lament.* Arist. Eccl. 647. οἱμώζοι γ' ἄν καὶ κωκύοι. Aesch. Ag. 1284. εἴμι κωκύσονος' ἐμὴν μοίραν. Soph. Ant. 28. 204. 1302.

Ib. *μακρά, for a long time.* Lysist. 1222. οὐκ ἀπίτε; *κωκύσεσθε τὰς τρίχας μακρά.* Plut. 612. Thes. 213. *κλάειν μακρά.* Pl. III. Av. 1207. οἱμώξει. Lysist. 520. *δοτούξεσθαι.* (Speaks partly to himself, and partly so as to be overheard by his master: hence the epithet bestowed upon him in the following verse.)

31. *κατάβα* per apocopen, for *κατάβηθι*. Vesp. 973, 4. So *εἰσβα*, Eur. Phœn. 200. *ἐπίβα*, Ion 167. *ἔμβα*, Electr. 113.

Ib. *πανοῦργος* (*πᾶν, ἔργον*), prop. a person in a condition to do any thing, good or bad; here, *scoundrel*. (It is for those conversant with the great French Aristophanes, to decide how far *his* Panurge is derived, not from the lacquey, to whom the expressive epithet in the text is applied, but the master who applies it. The same wit and pleasantry—the same inclination for intellectual enjoyments—the same love of good cheer, and other sensual gratifications—the same boldness when out of danger, and the same timidity when in danger, are at all events conspicuous in both.)

Ib. *ἐγγὺς τῆς θύρας.* Cf. Pac. 177, 196. The commentators differ as to where this residence of Hercules is to be placed; at Thebes, at Tirynthus, a city of Argolis, or at Melite, the Attic

<sup>c</sup> Xen. Hell. I. 6. 24. Οἱ δὲ Ἀθηναῖοι, τὰ γεγενημένα καὶ τὴν πολιορκίαν ἔπει ἡκουσαν, ἐψηφίσαντο Βοηθεῖν ναυαρὺν ἑκατὸν καὶ δέκα, ἐσβιβάζοντες τοὺς ἐν ἡλικίᾳ ὕντας ἄπαντας καὶ δούλους καὶ ἀλευθέρους.

ἔδει τραπέσθαι. παιδίον, παιᾶ, ἥμι, παιᾶ.

HP. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς

ἐνήλασθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;

35

ΔΙ. ὁ παιᾶς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης;

ΞΑ. τὸ τί;

ΔΙ. ὡς σφόδρα μ' ἔδεισε, ΞΑ. νὴ Δία, μὴ μαίνοιό γε.

burgh, where Hercules was initiated in the lesser mysteries, and where he had a temple. The latter seems the preferable one. Cf. infr. 469. For Kannegiesser's ideas on the subject, see his "Bühne in Athen," p. 152.

33. παιδίον, παιᾶ. *Aesch.* Choeph. 641. παιᾶ, παιᾶ, θύρας ἄκουστον ἵρκειας κτύπων. | τίς ἔνδον, ὁ παιᾶ, παιᾶ, μᾶλ' αὐθις, ἐν δόμοις;

Ib. ἥμι. On the conversational aphæreses of ἥμι for φημὶ, ἦν δ' ἥγω for ἔφην ἔγω, &c. see Buttmann's Irregular Verbs, p. 255. Matth. Gr. Gr. 215. 3.; also Ast ad Plat. 1 Rep. 327, e. (Bacchus beats violently at the door.)

34. τίς τὴν θύραν ἐπάταξεν. (Hercules speaks from within, and in a voice of thunder.) Brunck compares Plaut. Truc. II. 2, 1. *Quis illic est, qui tam proterve nostras ædes arietat?*

Ib. ὡς κενταυρικῶς, right centaur-like, i. e. rudely, boisterously. When it is remembered how Hercules went out of this world, (see the magnificent description in the Trachinie of Sophocles,) it is no wonder that the thoughts uppermost in his mind in the other should be of Nessus and his fellows. (Cf. Herc. Fur. 179. 364. 1276.: see also Creuzer II. 250.)

35. ἐνῆλλεσθαι. *Aesch.* Pers. 521. ὁ δυσπόνητε δαιμόν, ὡς ἄγαν βαρὺς | ποδοῖν ἐνήλω παντὶ Περσικῷ γίνει. *Soph.* ΟΕδ. Tyr. 1261. τύλαις διπλαῖς ἐνήλατο.

Ib. ὅστις, i. e. ὅστις ποτ' ἔστι. At the word ὅστις the door opens, and a colossal figure comes forth as the representative of him of the twelve labours. At the sight of the ridiculous figure before him, the thunders of his voice drop, and in a softened tone (hence the origin of the little parenthetical dialogue, which presently follows between Bacchus and his attendant) he asks, τοιτὶ τί ἦν, what is the meaning of all this?

Ib. τοιτὶ τί ἦν; Cf. infr. 414. 1174. Plut. 1094. Acharn. 157. 767. Plat. Phaed. 66, b. Cratyl. 387, c. That ἦν for ἔστι is used by tragic as well as comic and prose writers, see Schaefer ad Soph. (Ed. Col. 1697. and Pass. in v.

36. ὁ παιᾶς. (Bacchus addresses his attendant), nom. for vocative. Cf. infr. 262. Plut. 1100. ὁ Καρίων, ἀνάμειων.

37. ὡς σφόδρα μ' ἔδεισε, what a terror I struck into him! (The brawny gigantic figure of Alcides would of course add to the ridi-

HP. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν·  
καὶ τοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμῶς γελῶ.

ΔΙ. ὡ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου. 40

HP. ἀλλ' οὐχ οἰός τ' εἴμ' ἀποσοβῆσαι τὸν γέλων,  
ὅρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.

culousness of this exhibition of vanity on the part of Bacchus.) For examples of δεῖδω in a transitive form, see II. IV. 431. Od. XIV. 389. XXII. 39. *Æsch. Soph. Eurip.*

38. οὐ τοι—δύναμαι μὴ, *non possum quia.* THIERSCH.

Ib. μὰ τὴν Δήμητρα. As Hercules had been initiated in the mysteries (Herc. F. 614. τὰ μυστῶν δ' ὅργι' εὐτύχηρ' Ιδὼν), this oath in his mouth is correct enough. See also St. Croix, I. 297.

39. δάκνω γ' ἐμαυτὸν, *I bite my lips*, i. e. to suppress his laughter, which however overcomes him at the end of the senarius, his suppressed mirth then bursting out into a boisterous laugh. Soph. Trach. 978. ἀλλ' ἵσχε δάκνω στόμα σόν.

40. ὡ δαιμόνιε, *my good fellow*, or *my fine fellow*. (Speaks with an air of prodigious superiority, as if conferring a favour, rather than soliciting one.)

41. ἀποσοβεῖν τὸν γέλων, *exculere risum.* Cf. nos in Vesp. 211.

Ib. γέλων. Mœris: γέλων, 'Αγγιώς' γέλωντα, κοινῶς.

42. λεοντέηρ contr. λεοντῆρ sc. δορὰν, *lion's skin*. (Herodot. VII. 69. παρδαλέας τε καὶ λεοντέας ἑναμμένους. Plat. Cratyl. 411, a. τὴν λεοντῆρν ἐνθέδυκα. Diog. ap. Laert. VI. 45. πρὸς τὸν ἐπὶ τῇ λεοντῇ θρυπόμενον, Πάντα, ἔφη, τὰ τῆς ἀρετῆς στρώματα κατασχύνων. Lucian. III. 1.) In the pathetic narrative, which Megara makes over her doomed and devoted children in the "Hercules Furens" of Euripides, the lion's skin is mentioned as what with Argos was to have formed the patrimony of one of those children :

Σοὶ μὲν γάρ "Ἄργος ἔνεμ' ὁ κατθανῶν πατήρ,  
Εὑρυσθίως δὲ ἔμελλες οἰκήσειν δόμους,  
τῆς καλλικάρπου κράτος ἔχων Πελασγίας.  
στολὴν τε θηρὸς ἀμφέβαλλε σφὲ κάρῃ  
λέοντος, ὥπερ αὐτὸς ἔξωπλίζετο. 462. sq.

In the Dionysiaca we find Bacchus thus endeavouring to conciliate the favour of the beautiful Nicæa :

ἐν δὲ μελάθρῳ  
αὐτὸς ἔγὼ στορέσω σίο δέμυια, τοῖσι πετάσσω  
δέρματα πορθαλίων πολυδιάβαλα, τοῖσ ἄμα βάλλω  
φρικτὰ λεοντεῖς πυκνωτρίχα νῶτα καλύπτρης,  
γυμνώσας ἐμὰ γυῖα. Dionys. XVI. 94.

Ib. ἐπὶ κροκωτῷ. κροκωτὸς sc. χιτῶν, or κροκωτὸν sc. ιμάτιον, a

*τίς ὁ νοῦς; τί κόθορνος καὶ ρόπαλον ξυνηλθέτην;*

saffron, or orange-coloured robe, worn by women, (Arist. Eccl. 879. *κροκωτὸν ἡμιεσμένην*. Lysist. 51. *κροκωτὸν βάψομαι*. Ib. 645. *ἔχουσα τὸν κροκωτὸν ἄρκτος ἡ Βραυρώνιος*. Thes. 941. *ἐν κροκωτοῖς καὶ μέτραις*. Lysist. 44. *κροκωτὰ φοροῦσαι*. Ib. 219. *κροκωτοφοροῦσα*), and by Bacchus. Pollux IV. 117. δὲ *κροκωτὸς ἴματιον*. *Διόνυσος δὲ αὐτῷ ἔχοιτο καὶ μασχαλιστῆρι ἀνθειῷ καὶ θύρσῳ*. Hence in the Ptolemaic Pomp, to which we have before referred, we find a statue of Bacchus, ten cubits in height, and on a waggon or platform, which it required 180 men to carry, and dressed as follows : *χιτῶνα πορφυροῦν ἔχον διάπεζον, καὶ ἐπ' αὐτοῦ ἀκροκωτὸν διαφανῆ περιεβέβλητο δὲ ἴματιον πορφυροῦ χρυσοποιίκιλον*. Athen. V. 198, c. See further on this subject Schoen De pers. in Eurip. Bacchabus habitu scenico. The learned writer has from books, medals, and statuary, collected almost every thing that can be said respecting the external habits of the wine-god and his attendants. See also Creuzer's Symbol. II. 358. (The mirth of Hercules, hitherto suppressed, can no longer be restrained, and a laugh, such as the twelve-labour demi-god alone could give, follows.)

43. *κόθορνος*. The cothurnus, as Böttiger has shewn, (see his *Furien-maske*, p. 39. sq.) was originally a hunting-shoe worn by the Cretans. From this Æschylus derived the shoe, which was intended to give greater height to his actors, and which is familiarly known to us under the appellation of the *buskin*. Besides its appearance in the present drama, the word *κόθορνος* occurs three times in the Aristophanic writings ; in the Aves (995.), where the illustrious geometrician Meton wears it, evidently for the purpose of giving greater dignity to his appearance ; in the Lysistrata (657), and in Eccl. (346), in both which latter places it appears as a shoe peculiar to the female sex. For an elegant general note on the subject, see Welcker's Frogs, p. 112. See also Schoen, p. 32-4. For references in the Dionysiacs to the cothurnus as the distinguishing chaussure of Bacchus, and which appear to have escaped these two learned writers, see infr. 521.

Ib. *ρόπαλον* (*ρέμβω, ρέπω*), a club. (Av. 497. καὶ λαποδύτης παῖς ρόπαλῳ με τὸ νῶτον. Od. XI. 574. *χερσὶν ἔχων ρόπαλον πανχάλκεον*. Herodot. VII. 63. *ρόπαλα ἔνλωσι τετυλωμένα σιδήρῳ*. Non. Dion. XIV. 101. XLV. 200. XLVII. 126.) The Herculean club occurs by inference or express mention in Eurip. Herc. 471. εἰς δεξιὰν δὲ

<sup>a</sup> Special provision appears to have been made in the above pomp that the *κρόκος*, or saffron with which the god's robe was to be dyed, should not be wanting. Thus we find in one part of this magnificent procession "120 boys, clothed in purple tunics, bearing frankincense, myrrh, and saffron, in golden dishes." (197, f.) In another part we are told "of a golden tripod, on which was a golden thuribulum, and two golden cups filled with cassia and saffron." (198, d.) Finally, we are introduced to a body of camels, who carried among them 300 pounds worth of frankincense, as many of myrrh, and 200 of saffron, cassia, cinnamon, and other aromatic herbs.

*ποὶ γῆς ἀπεδήμεις ; ΔΙ. ἐπεβάτευον . . .*

HP. κάναυμάχησας ; ΔΙ. καὶ κατεδύσαμέν γε ναῦς

τῶν πολεμίων ἡ δώδεκ' ἡ τρισκαιδέκα.

46

HP. σφώ ; ΔΙ. νὴ τὸν Ἀπόλλω. HP. κἄτ' ἔγωγ' ἔξηγρόμην.

σὴν ἀλεξητήριον | ξύλον καθίει, Δαιδάλον ψευδῆ δόσιν. Soph. Trach. 510. τόξα, καὶ λόγχας, ρόπαλόν τε τινάσσων.

Ib. ξυνηλθέτην. In our poet's Thesmoph. (136), where the effeminate poet Agathon appears in a costume, partly male, partly female, it is asked in a similar tone of inquiry, τί βάρβιτος | λαλεῖ κροκωτῷ; τί δὲ λύρα κεκρυφάλῳ; . . . τίς δὰλ κατόπτρου καὶ ξίφους κοινωνίᾳ;

44. ποὶ γῆς, whither? whence? to what part of the world? Aesch. Suppl. 757. ποὶ φύγωμεν Ἀπίας χθονός; Soph. Oed. Tyr. 1308. ποὶ γᾶς φέρομαι; Phil. 1211. ποὶ γᾶς (ματεύων). Eurip. Herc. F. 74. ποὶ πατήρ ἀπεστι γῆς;

Ib. ἀποδημεῖν. Euphr. Epist. 5. ἀποδημεῖν εἰς Μακεδονίαν. Ib. ταύτην ἀποδημῆσαι τὴν ἀποδημίαν. Plat. 12 Legg. 954, b. ἐὰν ἀποδημῶν οἰκιας δεσπότης τυγχάνῃ. Stalbaum ad Plat. Euthyp. §. 17. translates, quo tandem profectus et in quanam peregrina terra commoratus es? Rather, perhaps, Whither were you going? whither were you bound?

Ib. ἐπιβατεύειν, to embark, to be an ἐπιβάτης, i. e. a voyager, or a sea-soldier on board ship. Herodot. VII. 96. 184. ἐπεβάτευον δὲ ἐπὶ πασέων τῶν νεῶν Πέρσαι. Plat. Lach. 183, d. τῆς νέως ἐφ' ἡ ἐπεβάτευε.

45. κάναυμάχησας, (eagerly), and were you at the naval fight? The concatenation of ideas must be looked for in the circumstances of the times. The idea of *embarkation* leads instantly in the mind of Hercules to the idea of *naval combat*; and of naval combats—with mortals or immortals—slave or free—partizan or patriot—could there be but one uppermost in the mind; viz. the all-important, all-engrossing battle of Arginusæ? If this eager impatience of Hercules loses us the name of the vessel on board which Bacchus embarked, and in concert with the crew of which he achieved the feat mentioned in the verse or two following, the loss may be very easily sustained.

Ib. καταδύειν, to sink. Plat. Polit. 302, a. καθά περ πλοία καταδύει μενα. Thucyd. II. 91. ἐμβάλλει μέση (ὅλκάδι) καὶ καταδύει. (The speaker draws himself up with no small pomp, as he records what “I and my ship’s crew” did.)

46. δώδεκ' ἡ τρισκαιδέκα. Considering that the Athenians had 120 ships of their own engaged in the battle of Arginusæ, to say nothing of those furnished by their allies, this *bakers’ dozen* sunk by Bacchus is no bad specimen of his veracity.

47. σφώ; You! (Hercules measures the little wine-god from

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεὼς ἀναγιγνώσκοντί μοι  
τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἔξαιφνης πόθος

head to foot, and then bursts into another explosion of laughter.)

Ib. κἀτ' | ἔγωγ' | ἔξη | γρόμην. And then I awoke, or, and so ended my dream: a polite way of telling people, that they have been <sup>e</sup> romancing. (Hercules divides his iambics in a most ridiculous tone of voice, beating time to them on the shoulders of his brother demi-god.) ἔξηγρόμην, aor. 2. pas. of ἔξεγειρω (*Æ. S. E.*). Plat. Conviv. 223, c. ἔξέγρεσθαι δὲ πρὸς ἡμέραν ἥδη ἀλεκτρύνων ἀδόντων, ἔξεγρόμενος δὲ κ. τ. λ. 7 Rep. 534, c. πρὶν ἐνθάδ' ἔξέγρεσθαι, εἰς "Αἰδουν πρότερον ἀφικόμενον τελέως ἐπικαταδαρθάνειν. Thiersch compares Odyss. ι. 117. δ' ὅ δ' ἦγρετο δῖος Ὁδυσσεύς.

48. ἀναγιγνώσκειν, to read. Arist. Eq. 1062. σὺ δ' ἀναγίνωσκε. Plat. Phaed. 98, 6. προῖῶν καὶ ἀναγινώσκων (*proceeding in his perusal*). 6 Epist. 323, c. ἐπιστολὴν ἀναγρῶναι. A compound form of this verb well deserves the attention of the student not only of Aristophanes, but of the Greek dramatists generally. What alterations the satire of the former produced in one instance at least in the dramatic world by the production of his "Frogs," I have had more than one occasion to point out; but who can say what minor alterations were made by friends or relatives of the actors in the works of the immortal Three, to rescue them as much as possible from other marks of his satiric lash? That from various causes these changes had amounted to a serious departure from the original text, seems evident from a decree obtained by the great orator Lycurgus, the object of which was to prevent further interpolations or alterations. In consequence of this decree a public officer was appointed, whose business it was, παραναγιγνώσκειν, i. e. to inspect the text as the actor pronounced it, and see that no tricks had been played with it. See Boeckh's *Graecæ Trag. Princip.* 327, 8.

49. τὴν Ἀνδρομέδαν. But why the Andromeda of all plays of Euripides? It was not the drama most recently produced by him (Clinton's Fasti Hell. pp. 77. 81.), and the name of Perseus was not the most agreeable of names to meet the wine-god's eye. It was a name, on the contrary, which foes were apt to throw into his teeth, (Non. Dionys. XXX. 264. XLVII. 529. 596.) and which it required all the address of friends to soften. (Dionys. XVIII. 291. 305. XXV. 80—147.) Had Euripides perverted the myths relative to the deadly feuds which had passed between the lover of Andromeda and Bacchus, (Creuz. III. 161. 348. IV. 51, sq.) and thus further ingratiated himself with the wine-god, besides his play of the Bacchæ; or did the Andromeda abound in such situations and

<sup>e</sup> It is remarked by the German translators, Conz and Weleker, that their ancestors had a similar proverbial mode of expression, used for a similar purpose: "Und mit dem erwacht ich."

τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα ;

50

HP. πόθος ; πόσος τίς ; ΔΙ. μικρὸς, ἡλίκος HP.

Μόλων.

ΔΙ. μὴ σκῶπτέ μ', ὀδελφ· οὐ γὰρ ἀλλ' ἔχω κακῶς.

description, as were likely to render it particularly acceptable to one of Bacchus's temperament and complexion ? Judging from the few fragments yet left of <sup>f</sup>it, the latter reason seems at least as probable as the former. (On some minor points connected with Andromeda and Perseus, see fragments of Aeschylus's Phorcyes in Dindorf, Soph. Androm. fr. ibid.; also a note in Blomf. Glossary to his Choeph. v. 817. and St. Croix, Mystères du Paganisme, I. 31.)

Ib. πρὸς ἑμαυτὸν, *to myself*. Eccl. 931. ἂδω πρὸς ἑμαυτήν. Plat. Hip. Maj. 295, a. εἰ . . σκεψαίμην πρὸς ἑμαυτόν. Bergler still more aptly compares the comic poet Plato (Athen. I. 5, b.)

ἔγώ δ' ἐνθάδ' ἐν τῇ ρημάτῃ  
τοῦτο διελθεῖν βούλομαι τὸ βιβλίον  
πρὸς ἑμαυτόν.

Ib. πόθος, *a passion for*. Soph. Phil. 601. τίς δὲ πόθος αὐτοὺς ἴκετο ; 646. ὅτου σε χρεία καὶ πόθος μάλιστ' ἔχει. Eurip. Orest. 186. οὐδὲ πόθον ἔχει βορᾶς. Alc. 1106. νέου γάμου πόθος.

50. καρδίαν ἐπάταξε. Soph. Ant. 1097. ἄπῃ πατάσσειν θυμόν.

Ib. πῶς οἴει. Cf. nos in Ach. 24. Nub. 849. Monk in Hippol. 448.

51. πόσος τίς ; Cf. Blomf. in Pers. 340.

Ib. — Μόλων. Bacchus, in accordance with his own assumed tone, expects his hearer to supply courteously the name of a giant. Hercules, to his great mortification, gives him—a dwarf; but the name pronounced with a full mouth, as if a giant were really spoken of. (The reader's good taste will, it is hoped, excuse a little deception which has been practised in the arrangement of the text, and, in some degree, in its explanation, in order to get rid of two most offensive senarii.)

52. σκώπτειν sum acc. infr. 402. σκώψωμεν Ἀρχέδημον. Pax 745. σκώψας αὐτοῦ τὰς πληγάς. Ach. 854. οὐδὲ αὐθις αὖ σε σκώψεται. Nub. 540. οὐδὲ ἔσκωψε τοὺς φαλακρούς. for σκώπτειν intrans. see infr. 360.

Ib. οὐ γὰρ ἀλλὰ, *for*. Eurip. Bacch. 784. οὐ γὰρ ἀλλὰ ὑπερβάλλει τάδε. Suppl. 580. κλύνομεν ἄν. οὐ γὰρ ἀλλὰ δεῖ δοῦναι μέρος. Iph. T. 1005.

<sup>f</sup> Among them is found the beginning of that strain, "O Cupid, prince of gods and men," which so much captivated the imagination of the good people of Abderæ, as well as that of Sterne: Μάλιστα δὲ τὴν Εὐριπίδουν Ἀνδρομέδαν ἐμονόδουν, καὶ τὴν τοῦ Περσέως βῆσιν ἐν μέλει διεξήσεαν καὶ μεστὴν ἦν ἡ πόλις ὁχρῶν ἀπάντων καὶ λεπτῶν, τῶν ἐβδομάλων ἐκείνων τραγῳδῶν,

Σὺ δ', ὁ θεῶν τύραννε καρθρόπτων, Ἐρως,  
καὶ τάλλα μεγάλῃ τῇ φωνῇ ἀναβοῶνταν. Lucian, IV. 159.

*τοιοῦτος ἵμερός με διαλυμαίνεται.*

HP. ποῶς τις, ὁδελφίδιον; ΔΙ. οὐκ ἔχω φράσαι.

ὅμως γε μέντοι σοι δὶ' αἰνιγμῷν ἔρω.

55

οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων | θαυμῶν, ποθεινὸς, τὰ δὲ γυναικὸς ἀσθενῆ.  
Eupolis ap. Hephaest. p. 15. ἀλλ' οὐχὶ δυνατόν ἐστιν | οὐ γὰρ ἀλλὰ προ-  
βούλευμα βαστάζουσι τῆς πόλεως μέγα. Cf. nos in Eq. 1168. Nub.  
231.

Ib. ἔχω κακῶς. ἈΕL. H. A. XI. 34. κακῶς εἶχε, καὶ ἐπίθοξος τεθνήξεσθαι  
ἡν. Theoph. ch. 13. fin. (Bacchus puts his hand to his breast, and  
mimics the action of a person seriously indisposed.)

53. *ἵμερος*. This word occurs only once more in the Aristophanic writings (Lysist. 552.); it occurs frequently in Aeschylus and Sophocles, (Thiersch quotes OEd. Col. 1725. *ἵμερος ἔχει με*. Trach. 476. ταύτης δὲ εινὸς *ἵμερός ποθ' Ἡρακλῆ δῆθλον*,) less frequently in Euripides. (The language of Bacchus continually fluctuates between the tragic and the familiar.)

Ib. διαλυμαίνεται, consumes, utterly devours me. Cf. infr. 1028.

54. *ἀδελφίδιον*. The brawny hand of Alcides here falls upon the back of the little wine-god with a weight which makes his godship wince. A hearty laugh follows this little exhibition of physical superiority on the part of the true indigenous demi-god of Greece (for such was Hercules) over his *little brother*, who was but an exotic after all. By such minutiae did Aristophanes know how to win his way imperceptibly as it were with his audience, when he had delicate subjects to handle.

Ib. *φράσαι*, to speak openly and clearly. Aesch. Prom. Vinet. 985. καὶ ταῦτα μάντοι μηδὲν αἰνικτηρίως, | ἀλλ' αὐθ' ἔκαστα (omnia sigillatim Bl.) ἔκφραζε.

55. δὶ' αἰνιγμῶν, indirectly, obscurely, in a round-about way. (Aesch. Ch. 24. δὶ' αἰώνος, perpetually. 776. διὰ δίκας, justly. Soph. Trach. 595. διὰ τάχους, speedily. Eur. Bacch. 212. διὰ σπουδῆς, hastily. 441. δὶ' αἰδούς, reverentially. Suppl. 206. δὶ' οἴκτον, compassionately. 272. διὰ τέλους, entirely. Elect. 914. δὶ' ὥρθρων, early. Phoen. 269. δὶ' εἰπετεῖας, readily.) The word belongs to the *mantic* art, (Eq. 1085.) and, as a partaker in that art, Bacchus may here be supposed to use it with an assumption of some dignity, the assumption made more ridiculous by the topic on which it is employed. Aesch. Prom. 630. λίξω τορῆς σοι πᾶν, ὅπερ χρήξεις μαθεῖν, | οὐκ ἐμπλέκων αἰνιγμάτων, ἀλλ' ἀπλῶ λόγῳ. Agam. 1081. οὕπω ξυνῆκα τὸν γὰρ ἐξ αἰνιγμάτων | ἐπαργέμοισι θεσφάτοις ἀμηχανῷ. Ibid. 1154. Choeph. 874. Eurip. Rhes. 756. τὰδ' οὐκ ἐν αἰνιγμοῖσι σημαίνει κακά | σαφῶς γὰρ αὐδᾷ

τὸ γάρ Βακχεύσιμον  
καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει.  
ὅτ' ἀν γὰρ δὲθες εἰς τὸ σῶμ' ἔλθῃ πολὺς,  
λέγειν τὸ μέλλον τοὺς μεμηνότας ποιεῖ.

Bacch. 298.

See also Schoen on this subject, pp. 50. 54. and cf. infr. 1177.

ἥδη ποτ' ἐπεθύμησας ἔξαιφνης ἔτνους ;  
 HP. ἔτνους ; βαβαιὰξ, μυριάκις ἐν τῷ βίῳ.  
 ΔΙ. ἀρ' ἐκδιδάσκω τὸ σαφὲς, η̄ τέρᾳ φράσω ;  
 HP. μὴ δῆτα περὶ ἔτνους γε πάνυ γὰρ μανθάνω.  
 ΔΙ. τοιουτοσὶ τούννυ με δαρδάπτει πόθος  
 Εὔριπίδου, καὶ ταῦτα τοῦ τεθνηκότος,  
 κούδεις γέ μ' ἀν πείσειεν ἀνθρώπων τὸ μὴ οὐκ  
 ἐλθεῖν ἐπ' ἐκεῖνον. HP. πότερον εἰς Ἀιδου κάτω ;

60

συμμάχους ὀλωλότας. Troad. 625. τοῦτ' ἐκεῖνό μοι πάλαι | Ταλθύβιος  
 αἴνιγμ' οὐ σαφῶς εἶπεν σαφές. Electr. 951. γνωρίμως δ' αἰνίξομαι.

56. Bacchus places his hands to his sides, then after a short pause, and with a very knowing look, puts a question to which Alcides of course responds with one of his usual laughs.

Ib. ἐπεθύμησας . . . ἔτνους. Av. 78. ἔτνους δ' ἐπιθυμεῖ, δεῖ τορύνης καὶ  
 χύτρας. (On the Hercules Gourmand, see infr. 100.)

Ib. ἔτνος, a dish of pulse. Peas or beans boiled into a thick half liquid substance, such as frumenty, and the like. Cf. infr. 474. et nos in Eq. 1134.

57. βαβαὶ and βαβαιὰξ, exclamations of surprise. Pax. 248. βαβαὶ βαβαιάξ. Eurip. Cycl. 153. 156. παπαιάξ. Translate, you sur-  
 prise me by such a question.

58. ἐκδιδάσκω. Pind. Pyth. IV. 385. λιτάς τ' ἐπαοι | δὰς ἐκδιδάσκη-  
 σειν σοφὸν Αἰσονίδαν. Aesch. Prom. Vinct. 1017. ἐκδιδάσκει πάνθ' ὁ  
 γηράσκως χρόνος. Eurip. Med. 297. οὐποτε χρὴ παῖδας περισσῶς ἐκδι-  
 δάσκεσθαι σοφούς. Frequent in Sophocles. (Is my meaning clear, or  
 shall I explain it some other way ?)

59. περὶ ἔτνους. On the hiatus, see Matth. Gr. Gr. §. 42.

60. δαρδάπτειν, a prolonged form of δάπτειν. (Aesch. Suppl. 67.  
 δάπτω τὰν ἀπαλὰν νειδοθερῆ παρειάν. Prom. Vinct. 378. ποταμοὶ πυ-  
 ρὸς δάπτοντες ἀγρίας γνάθοις τῆς καλλικάρπου σικελίας λευρούς γύας.  
 Eurip. Med. 1186. λευκὴν ἐδάπτον σάρκα. Soph. Oed. Tyr. 682. δάπτει  
 δὲ καὶ τὸ μὴ "νιδικον.) Nonn. Dion. V. 334. δαρδάπτειν κατὰ βαιόν. XVII.  
 61. δαρδάπτων ἀκόρητος.

60-1. πόθος Εὔριπίδου. Aesch. Ag. 404. πόθῳ δ' ὑπερποντίας.  
 (Helenæ sc.)

62. μὴ οὐκ. These two negatives form but one syllable. Aesch.  
 Prom. Vinct. 954. οὐδὲν γὰρ αὐτῷ ταῦτ' ἐπαρκέσει τὸ μὴ οὐ | πεσεῖν  
 ἀτίμος. Eumen. 874. οὐκ ἀνέξομα τὸ μὴ οὐ | τίνδ' ἀστύνικον ἐν βροτοῖς  
 τιμᾶν πόλιν. Soph. Antig. 544. μὴ τοι, καστηρήτη, μ' ἀτιμάσῃς τὸ μὴ  
 οὐ | θωνεῖν τε σὺν σοὶ. Trach. 88. νῦν δ', ὡς ξυνίμη', οὐδὲν ἐλλείψω τὸ  
 μὴ οὐ | πᾶσαν πυθέσθαι τῶνδ' ἀλήθειαν πέρι. Cf. infr. 662. See also  
 Matth. Gr. Gr. §. 543.

63. ἐπ' ἐκεῖνον, for the purpose of bringing him up. Cf. infr. 104.  
 ἐπὶ τὸν Κέρθερον. 541. ἀλλ' εἰμ' ἐπὶ τὸν Κλέων'. 1385. ἐγώ κατῆλθον  
 ἐπὶ ποιητήν.

ΔΙ. καὶ νὴ Δί' εἴ τι γ' ἔστιν ἔτι κατωτέρῳ.

HP. τί βουλόμενος; ΔΙ. δέομαι ποιητοῦ δεξιοῦ. 65

“οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δὲ ὄντες κακοί.”

HP. τί δέ; οὐκ Ἰοφῶν ζῆ; ΔΙ. τοῦτο γάρ τοι καὶ μόνον

ἔτ' ἔστι λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἄρα  
οὐ γὰρ σάφ' οἶδ' οὐδὲ αὐτὸ τοῦθ' ὅπως ἔχει.

HP. εἴτε οὐχὶ Σοφοκλέα, πρότερον ὅντ' Εὐριπίδου, 70  
μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ σ' ἀγειν;

ΔΙ. οὐ, πρίν γ' ἀν Ἰοφῶντ' ἀπολαβὼν αὐτὸν μόνον,  
ἄνευ Σοφοκλέους ὁ τι ποιεῖ κωδωνίσω.

65. τί βουλόμενος, with what purpose, or intent? Thiersch compares Lysist. 480. ὃ τι βουλόμεναι ποτε τὴν Κρανάαν κατέλαβον. 487. ὃ τι βουλόμεναι τὴν πόλιν ἡμῶν ἀπεκλείσατε τοῖσι μοχλοῖσιν.

66. οἱ μὲν γὰρ κ. τ. λ. Quoted from the Oeneus of Euripides. (At the first part of the senarius Bacchus applies his hand to his eyes as if deeply affected: at its conclusion he snaps his fingers in sovereign contempt.)

67. Iophon, a son of Sophocles, and supposed to have been assisted by his father in the composition of his dramas: hence the qualified and cautious terms in which he is subsequently spoken of. Some notices of him may be found in Boeckh's Princ. Gr. Tr. pp. 36. 115.

68. εἰ καὶ τοῦτ' ἄρα, even indeed if this is good.

69. σάφ' οἶδα. Plut. 885. σάφ' ἵσθι ὅτι. Aesch. Suppl. 721. σύφ' οἶδ' ἔγω. Soph. Phil. 122. σάφ' ἵσθι. Eurip. Phœn. 1631. Med. 94. 960. σάφ' οἶδα.

70. Σοφοκλέα. On -ea as forming only one syllable, see Matth. Gr. Gr. 83. 3. Monk's Alcest. v. 25. Hippol. 1148.

Ib. πρότερον ὅντ', his elder, or his better. There appears to be a studied ambiguity in the expression.

72. ἀπολαβὼν αὐτὸν μόνον, having taken him apart and by himself. The object of this proceeding is visible in the next verse: it is to prove and examine what Iophon could do in the way of composition, without his father's aid.

73. κωδωνίσειν, to explore, to make trial of. Arist. Heroes fr. 6. οἵ δὴ λαβῶν τὸν ρόμβον ἀνακωδώνισον. Lysias, fr. 37. κωδώνισον. Some derive the metaphor from the sound by which earthen vessels, coins, (infr. 687. νομίσματα κεκωδωνισμένα) &c. are tried; others from the κώδων, or broad end of a trumpet, (see Pass. in voc.) by which horses are proved, as to whether they will stand noises. See also infr. 928.

καλλως ὁ μέν γ' Εύριπίδης, πανούργος ὁν,  
καν̄ ξυναποδράναι δεῦρ' ἐπιχειρήσειέ μοι·  
ο δ' εὔκολος μὲν ἐνθάδ̄, εὔκολος δ' ἔκει.

75

HP. Ἀγάθων δὲ ποῦ στιν; ΔΙ. ἀπολιπών μ' ἀποί-  
χεται,

74. *ἄλλως*, *besides*. Thiersch refers to Viger, p. 378. 781. Heind. ad Plat. Phæd. p. 138.

Ib. *πανούργος*, *a trickster*. For other personal allusions of this nature to Euripides, see infr. 981. 1420. 1489.: for practical illustrations of it in his dealings, see infr. 1091. 1113. 1227.

75. *ξυναποδιδράσκειν* (aor. 2. *ξυναπέδραν*, inf. *ξυναποδράναι*), *to run away in conjunction with*. (Cf. Av. 1486. Eurip. Elect. 73. 547. Troad. 1025. Helen. 335. Aesch. Ag. 1108. 1596.)

Ib. ἀν̄ ἐπιχειρήσει, *will attempt*. The poet's meaning appears to be this. Bacchus, being asked by Hercules why, if he must bring up some poet from the lower world, he does not prefer Sophocles to Euripides, gives two reasons for his election: first, that Iophon had displayed so much dramatic talent, that provided he could be sure the talent was genuine and not borrowed, the son would do in the upper world as well as the father: secondly, that he should receive no assistance from Sophocles in endeavouring to effect his escape from Hades, he being of so quiet and contented a disposition, that wherever he was, there he would be willing to abide; whereas Euripides was of so restless and crafty a disposition, that he would not only be ready to cooperate with Bacchus in effecting his escape from the lower world, but would bring all the arts and tricks, of which he was so perfect a master, to assist in the operation.

76. *εὔκολος* (*εὐ*, *κόλον*), literally, a person whose digestive organs are good; hence, *easy*, *contented*, *satisfied*. Cf. infr. 344. Plat. 1 Rep. 329, d. 330, a. κόσμοι καὶ εὔκολοι. Hip. Min. 364, d. πράως τε καὶ εὔκολως ἀποκρίνεσθαι. (Tho. Mag. *εὔκολος*, ὁ ἀφελῆς καὶ ἔτοιμος εἰς ὅπερ ἀν̄ τις αὐτῷ χρήσασθαι βούλοιτο.) Spanheim and Conz compare character given to Sophocles in Athen. XIII. 604.

Ib. *ἐνθάδ̄*, prop. *the upper world*; *ἔκει*, *the lower world*. Soph. Aj. 1389. οὗτος δὲ κάκει κάνθαδ̄ ὁ ἔμοιγ' ὅμως | ἔχθιστος ἔσται. Ant. 75. πλειὸν χρόνος, | διν̄ δεῖ μ' ἀρέσκειν τοῖς κάτω, τῶν ἐνθάδε. Eurip. Medea 1069. εὐδαιμονῶτον· ἀλλ' ἔκει· τὰ δ' ἐνθάδε | πατήρ ἀφείλετ'. Helen. 1440. Θ. τὰ τῶν θανόντων οὐδὲν, ἀλλ' ἀπλοῦν πόνος. 'Ε. ἔστιν τι κάκει κάνθαδ̄ ὁν̄ ἔγω λέγω. Plat. Apol. 41, c. τά τε γάρ ἀλλα εὐδαιμονέστεροι εἰσιν οι ἔκει (judices inferorum) τῶν <sup>h</sup>ἐνθάδε.

77. Agathon, a person well known in the history of Attic litera-

<sup>h</sup> This opposition of terms, however, was occasionally used on common topics. Eurip. Androm. 1068. καὶ τὰνθάδ̄ ὑπτα τοῖς ἔκει λέξει φίλοις. Ion, 396. 657. Plat. 1 Alcib. 122, d. πολὺ τὰνθάδε τῶν ἔκει ἀλλείπει.

ἀγαθὸς ποιητὴς καὶ ποθειὸς τοῦ φίλοις.

HP. ποῖ γῆς ὁ τλήμων; ΔΙ. ἐσ μακάρων—εὐωχίαν.

HP. ὁ δὲ Ξενοκλέης; ΔΙ. ἔξόλοιπο νὴ Δία. 80

HP. Πυθάγγελος δέ; ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος

ture for his talents, (of which he made but a bad use,) his beauty, (of which he made a worse,) his wealth, and his hospitality. At his mansion is laid the scene of Plato's celebrated Banquet. He was a personal friend of Euripides, (*AEl. Var. Hist.* II. 21. XIII. 4) and in the opinion of Aristotle (*Poet.* c. 17.) was the person who above all others corrupted the Tragic Muse.

Ib. ἀποίχεται. The only instance, I believe, of this verb in Tragic Greek, occurs in *Soph. Trachin.* 42. ἐμοὶ πικρὰς ὡδίνας αὐτοῦ προσβαλὼν ἀποίχεται.

78. ἀγαθὸς ποιητὴς, said more with playful reference to Agathon's name, than to his actual merits as a poet. What Aristophanes really thought of him on the latter point, a very characteristic passage in his *Thesmoph.* will shew: μέλλει γάρ, as the poetic lacquey observes,

μέλλει γάρ δικαλλιεπῆς Ἀγάθων

δρυόχους τιθέναι δράματος δρχάς.  
κάμπτει δὲ νέας ἀψίδας ἐπῶν.  
τὰ δὲ τορνεύει, τὰ δὲ κολλομελεῖ,  
καὶ γνωμοτυπεῖ κάντονομάζει  
καὶ κηροχυτεῖ καὶ γογγύλλει  
καὶ χοανεύει. 49—57.

Compare the equally characteristic speech which Plato puts into the mouth of Agathon in his Banquet.

Ib. ποθειός. Eurip. *Phœn.* 324. ἡ ποθειὸς φίλοις, ἡ ποθειὸς Θήβας. *Soph. Phil.* 1445. φθέγμα ποθειὸν ἐμοῖ.

79. ποῖ γῆς ὁ τλήμων. Eurip. *Elect.* 231. ποῦ γῆς ὁ τλήμων τλήμων φυγάς ἔχων;

Ib. —εὐωχίαν. The word *νήσους* was expected; the substitution is made either in allusion to the convivial habits of Agathon, or to his temporary residence at the hospitable court of Archelaus in Macedon. Plat. *I Rep.* 329, a. περὶ πότους καὶ εὐωχίας. *9 Rep.* 586, a. εὐωχίας καὶ τοῖς τοιούτοις δὲι ξυνόντες.

80. Xenocles, a son of Carcinus. Cf. Arist. *Thes.* 441. *Aelian V. H.* II. 8.

Ib. ἔξόλοιπο, (after a preliminary puff and spit, and then with prodigious energy.)

81. And Pythangelus, who was he? We know nothing more of

<sup>1</sup> Philost. *Vit. Sophist.* p. 493. καὶ Ἀγάθων δὲ, ὁ τῆς τραγῳδίας ποιητὴς, δην ἡ εὐμφδία σοφόν τε καὶ καλλιεπῆ οἶδε, πολλαχοῦ τῶν Ιαμβείων Γοργιάζει.

*ἐπιτριβομένου τὸν ὁμον ούτωσὶ σφόδρα.*

ΗΡ. οὐκουν ἔτερ' ἔστ' ἐνταῦθα μειρακύλλια  
τραγῳδίας ποιοῦντα πλεῖν ἡ μύρια,

Εὔριπίδου πλεῖν ἡ σταδίῳ λαλίστερα ;

85

ΔΙ. ἐπιφυλλίδες ταῦτ' ἔστὶ καὶ στωμύλματα,  
“χελιδόνων μουσεῖα,” λωβητὰ τέχνης,

him than what the text supplies; viz. that in the estimation of Aristophanes he was not worth even what Xenocles was—an execration.

Ib. περὶ ἑμοῦ κ. τ. λ. Xanthias, though an idle person for some time to the reader, has not perhaps been so to the spectator. Many a laugh has doubtless been raised by the shift and re-shift of his pole; his hand applied now to the neck, and now to the shoulder, to say nothing of less seemly gestures, when his master's eye is not upon him. His impatience, however, now becomes exhausted, and the vanity of an indulged lacquey exhibits itself—“a vast deal of talk here about poets, and such like—but not a word about me!” &c.

84. πλεῖν ἡ μύρια, *plus mille*. Μœris: πλεῖν ἡ μύριοι Ἀττικῶς πλείστες ἡ μύριοι Ἑλληνικῶς. Plut. 1184. Av. 1305. πλεῖν ἡ μύριοι. Av. 6. στάδια πλεῖν ἡ χίλια.

85. —σταδίῳ λαλίστερα. A comic comparison, which Ducker illustrates from the poet Alexis, who speaks of some person as superior to another—*ἡμέρας δρόμῳ*.

Ib. λαλίστερα. Eurip. Cycl. 314. κομψὸς γενήσει καὶ λαλίστατος. Alciph. III. 29. λαλίστερε τρυγόνος. Alexis ap. Athen. IV. 133, c.

σοῦ δὲ ἐγὼ λαλίστέραν  
οὐ πώποτ' εἶδον οὕτε κερκώπην, γύναι,  
οὐ κίτταν, οὐκ ἀρδόν', οὕτε τρυγόν', οὐ  
τέττιγα.

86. ἐπιφυλλίς (*φύλλον*), the small grape, which is left at vintage for the gleaners. Translate, *refuse, gleanings*.

Ib. στωμύλματα, *mere chatterers, res pro pers.* Cf. infr. 645. Ach. 430. στωμύλος, δεινὸς λέγειν. Nub. 999. στωμύλλων κατὰ τὴν ὁγοράν. Equit. 1372. τὰ μειράκια ταντὶ λέγω, τὰ τῷ μύρῳ, ἢ στωμυλεῖται τουᾶδι καθῆμενα. (Bacchus spits and sputters as before.)

87. “χελιδόνων μουσεῖα,” *schools of swallows*, or, *places where swallows practise their chattering*. The (foreign) swallow, as Welcker observes, was put in opposition to the (Grecian) nightingale, and was proverbially used as the representative of every thing barbaric, chattering, troublesome. Cf. infr. 649. The quotation is from the Alcmenē of Euripides.

Ib. μουσεῖον, properly, a temple of the Muses; hence a place for study, or for exercise. Eurip. Hel. 173. μουσεῖα θρηγήμασι ξυνῳδά.

ἀ φροῦδα θάττον, ἦν μόνον χορὸν λάβη.

1114. μουσεῖα καὶ θάκους ἐνίζουσαν. Plat. Phædr. 267, b. μουσεῖα λόγων. 278, b. καταβάτε ἐς τὸ Νυμφῶν νῦμά τε καὶ μουσεῖον.

Ib. λωβῆται=λωβητῆρες, corruptors. (Il. II. 275. XI. 385. a slanderer.) Soph. Ant. 1074. λωβητῆρες ὑστεροφθόροι.

Ib. τέχνης. And why not the definite article before it? But no matter; if the genius of the language forbade its introduction, the reader's imagination will easily supply it. For what art is here spoken of? *The art!* the glorious art, which furnished the Agamemnon, and the Philoctetes, and the Medea! the art, which gave birth to such men as Menander and Aristophanes! the art, which, as it made Athens the queen of intellectual cities in her own days, so it will, while men shall be found with souls above butterfly-hunting, and groping after hyenas' bones, make her the cynosure of all intellectual eyes, till time shall be no more!

88. φροῦδα sc. ἔστιν, are spent and gone, i. e. are left powerless to produce a second drama, whether Tragedy or Comedy. This sudden sterility of the Dramatic Muse in Athens is hardly less remarkable, than the number as well as beauty of her progeny during the time of the Great Three.

Ib. χορὸν λαμβάνειν. The expressions χορὸν αἴτειν, χορὸν διδόναι, χορὸν λαμβάνειν, can require explanation to those only who are just commencing acquaintance with the Greek stage. When a citizen of Athens had achieved what he thought a meritorious drama, (and where did such achievement meet with higher distinction and honour than in Athens?) his next business was to carry his performance to the chief of the nine archons, and ask for a chorus (*χορὸν αἴτειν*); in other words, require that one of the richer citizens should be selected, on whom might devolve the chief expense of preparing the piece for exhibition, that expense consisting chiefly in engaging, instructing, and feeding the persons who were to act as the *χορεύται* of the piece. Was this application to the archon successful, and a person selected for the duties specified? That functionary was then said to give, and the author was said to receive (*λαμβάνειν*) a chorus. It is pleasing even at this time of day to know, that the person selected for thus preparing for exhibition that great *Æschylean Tetralogue*, to which so much reference will be made in the course of the ensuing notes, was a wealthy citizen of the name of Xenocles. For general remarks on the subject, see "Theatre of the Greeks," p. 201. Mus. Crit. II. 84. Boeckh's Econ. of Athens, II. 207, sq. Cf. nos in Eq. 496. For some particular arguments as to what was the number of *χορεύται*, when the piece presented to the archon formed a tetralogue, and how they were distributed over that particular tetralogue to which we have just referred, the reader will consult Müller's Eumenides. We content ourselves with observing, that while some reasons induce the learned writer to extend the number of *χορεύται* to fifty persons, others incline him to limit them to forty-eight. Re-

γόνιμον δὲ ποιητὴν ἀν οὐχ εῦροις ἔτι  
ζῆτῶν ἀν, ὅστις ρῆμα γενναῖον λάκοι.

90

ferring more particularly to "the Oresteia" (cf. infr. 1089.), he supposes in either case the number of *χορευταὶ* in the Agamemnon to have been twelve: admitting fifty, and not forty-eight, to be the whole number furnished by the choregus, he assigns fifteen to the poet's Choephorœ, as many to his Eumenides <sup>k</sup>, and the remaining eight to the satyro-comic performance, which completed that great tetralogue; the whole fifty being united to form that solemn procession at the conclusion of the Eumenides, to which we shall have occasion to advert hereafter. On this subject see also some incidental remarks by Schoen, p. 73, sq.

89. *γόνιμος*, creative, original. The kind of *γένος*, or poetical stock, of which this ideal *γονέας* of Bacchus was to be the parent, appears at v. 93. The word occurs not unfrequently in the Dionysiacs, but generally in a passive sense, fruitful. V. 195. πρότη δ' Αὔτονόν γονίμων ἀνεπήλατο κόλπων. VII. 2. ἄρσενα θηλυτέρη γονίμου σπόρου αὐλακι μίξας. XIII. 182. οἱ λάχον Οἰνώνης γονίμου πέδον. XL. 363. εἰδεν 'Αβαρβαρέης γονίμου ρόσον. See also Eurip. El. 1219. Plat. Theat. 150, c. Bergler quotes in illustration Artaxerx. Epist. 1. ad Hippocr. γνώμην οὐκέτ' ἔχω μετ' ἀνδρῶν γονίμων βουλεύσασθαι.

89-90. *εῦροις*—*ζῆτῶν*. Plut. 104. οὐ γάρ εὐρήσεις ἐμοῦ | ζῆτῶν ἔτι  
ἀνδρα τοὺς τρόπους βελτίσσα. Eccl. 334. ζῆτῶν γάρ αὐτ' οὐχ εὖρον ἐν τοῖς  
στρώμασιν.

90. *ζῆτῶν ἀν*, though you should seek for it. To the examples given by Matthiae (Gr. Gr. 598, b.) of ἀν thus joined with a participle, add Thucyd. V. 105. εἰδότες καὶ ὑμᾶς ἀν καὶ ἀλλούς ἐν τῇ αὐτῇ δυνάμει ἡμῖν γενομένους δρῶντας ἀν καὶ αὐτό. Xen. Hell. VII. 1. 45. ταῦτα δ' ἔγα πράτω, ... ἀσμενος ἀν τὴν δουλειὰν ἀποφυγών. VII. 3. 4. ἐπεὶ ἔγρω οὐκ ἀν δυνάμενος. VII. 4. 34. ταχὸ δὴ οἱ μὲν εὐκ ἀν δυνάμενοι ἀνεν μισθὸν τῶν Ἐπαρίτων εἶναι, διεχέντο. Dem. 535, 16. πολλοὺς δ' ἀν ἔχων εἰπεῖν κ. τ. ἐ. 551, 26. πᾶν ἀν ὑποστὰς εἰπεῖν. 656, 14. ἂ μοι δοκεῖ μᾶλλον ἀν τις ἰδὼν ἀπιστεῖν εἰκότως, ἡ κ. τ. ἐ. 667, 27. δικηροῦ δοὺς ἀν τὴν μεγίστην. 670, 2.

<sup>k</sup> The learned writer's first operation with this Chorus of fifteen persons, is the rectification of an imperfect senarius, which in all other editions stands thus: λάβε, λάβε, λάβε, λάβε, φράζου. Müller places the word φράζου at the beginning of the verse, and having thus given the Chorus-leader a verb, equivalent to "I command attention!" he draws a running fire, or rather a running howl, from seven pair of voices after the following fashion :

Coryphaeus φράζου.

St. 2. 3. ————— λάβε.

4. 5. ————— λάβε.

6. 7. ————— λάβε.

8. 9. ————— λάβε.

10. 11. ————— λάβε.

12. 13. ————— λάβε.

14. 15. ————— λάβε.

On the canine character of the Erinnyses, or Furies, see infr. 445.

HP. πῶς γόνιμον; ΔΙ. ὡδὶ γόνιμον, ὅστις φθέγξεται τοιουτονί τι παρακεκυδυνευμένον,

“αἰθέρα Διὸς δωμάτιον,” ἢ “χρόνου πόδα,”

ἢ φρένα μὲν οὐκ ἐθέλουσαν ὀμόσαι καθ' ιερῶν,

γλῶτταν δὲ ἐπιορκήσασαν ιδίᾳ τῆς φρενός.

HP. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι.

τοῦτο παθὼν ἀν δικαίως. Add 674, 15. 683, 26. 867, 19. 1120, 19. 1154, 25. 1256, 14. 1337, 9. 1341, 5. 1352, 27. Lycurg. 167, 25.

Ib. λακέν ετ λάσκειν, (fut. λακήσω, aor. 2. ἔλακον.) Plut. 39. τι δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων; Άesch. Ag. 1401. μεγαλόμητις ἔλ., | περιφρονα δὲ ἔλακες. Soph. Ant. 1094. ψεῦδος ἐς πόλιν λακέν. Eurip. Orest. 162. ἀδίκος ἀδικα τότ' ἄρ' ἔλακεν. See also Ag. 597. Ch. 882. (Kl.)

92. παρακεκυδυνευμένον, boldly said, hazarded. Cf. nos in Vesp. 6.; and to the examples there given, add Longin. XXXII. 3. εἰ δεῖ παρακεκυδυνευτικώτερόν τι λέξαι.

93. “αἰθέρα Διὸς δωμάτιον.” The poet by his diminutive makes still more apparent the meanness of an expression in the “Melanippe Sapiens” of Euripides: δημνυμι δὲ ίρδον αἰθέρ', οἴκησιν Διός. Cf. infr. 302. and Arist. Thes. 272.

Ib. “χρόνου πόδα.” Eurip. Alex. fr. 21. καὶ χρόνου προῦβαινε πούς. Bacch. 886. κρυπτεύοντι δὲ ποικίλως | δαρὸν χρόνου πόδα. (The learned Boeckh, therefore, in his Princ. Gr. Tr. p. 306. has said, a little unguardedly—“Aristophanes, quum in Ranas e Bacchis multa transference liceret, nihil omnino ex iis mutuatus est, cuius quidem adhuc vestigium supererset: quod si secus haberet,” &c.)

94–95. These two verses appear to be a periphrasis of the well-known verse in the Hippolytus of Euripides, 608. ἢ γλῶσσ' ὁμώμοχ', ἢ δὲ φρήν ἀνάρμοτος. For numerous references to this verse by ancient writers, see Monk's Hippol. in loc.

94. καθ' ιερῶν sc. τελείων, victims perfect and without blemish. (Cf. II. I. 66. XXIV. 34. See also Plut. 820. Soph. Trach. 762.) Dem. 1365, 17. προκαλοῦνται αὐτὸν ὀμόσαι καθ' ιερῶν τελείων. Andoc. 13, 20. ταῦτα δὲ ὀμοσάντων Ἀθηναῖοι ἀπαντεῖς καθ' ιερῶν τελείων.

95. γλῶτταν ἐπιορκ. *linguam qua seorsim a mente juravit.* Th. The verb ἐπιορκεῖν, though more commonly signifying to swear falsely, sometimes, as the learned writer observes, implies merely to swear.

96. ἀρέσκειν, cum acc. vel dat. Άesch. Suppl. 642. καθαροῖσι βωμοῖς θεοῖς ἀρέσονται. Soph. Aj. 584. οὐ γάρ μ' ἀρέσκει γλῶσσά σου. Eurip. Hippol. 184. οὐδέ σ' ἀρέσκει τὸ παρόν. cum dat. Soph. Aj. 1243. ἢ τοῖς πολλοῖσις ἥρεσκειν κριταῖς. Eurip. Herc. Fur. 814. εἰ τὸ δικαιονθεοῖς ἔτ' ἀρέσκει.

Ib. μὴ μᾶλλὰ πλεῖν ἢ μαίνομαι. Cf. infr. 715. An elliptic expres-

HP. ἡ μὴν κόβαλά γ' ἔστιν, ὡς καὶ σοὶ δοκεῖ.

ΔΙ. “μὴ τὸν ἐμὸν οἴκει νοῦν” ἔχεις γὰρ οἰκίαν.

HP. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δὲ οὐδεὶς λόγος.

100

sion, which may perhaps be filled up as follows: μὴ (λέγε) σὲ δὲ ταῦτ' ἀρέσκει; ἀλλὰ (λέγε) ὅτι πλεῦν ἡ μάνομαι. So infr. 709. μὴ (λέγε) χαίρεις; ἀλλὰ (λέγε) ὅτι ἐποπτεύεις δοκῶ. See also infr. 582.

97. κόβαλα, mere impertinencies, buffooneries. Cf. nos in Eq. 323.

Ib. ἡ μῆν, nihilominus tamen. Blomf. in Prom. p. 195. Plut. 608. ἡ μῆν ὑμεῖς γ' ἔτι μ' ἐνταῦθοι | μεταπέμψεσθον.

98. “μὴ τὸν ἐμὸν οἴκει νοῦν.” We have here some of the first-fruits of Bacchus's reading, the senarius hitherto being a quotation from the Andromeda, where the entire verse stands μὴ τὸν ἐμὸν οἴκει νοῦν ἐγὼ γὰρ ἀρκέσω. The equivoque is sufficiently obvious: *Do not take upon yourself the direction of my mind; you have a house, i. e. a mind, which needs its own director; or, Answer for your own modes of thinking, not for mine.* To the examples which Thiersch has given of οἰκίαν οἰκεῖν, *domum administrare*, not *domum habitare*, as is too often translated, add Aesch. Eum. 624. ἐπειτ' ἐν “Ἄργει δώματ’<sup>1</sup> οἰκήσει πατρός; Eurip. Phœn. 496. οἰκεῖν δὲ τὸν ἐμὸν οἴκον ἀνὰ μέρος λαβῶν. Ib. 1246. καν μὲν κτάω τόνδ', οἴκον οἰκήσω μόνος. Hippol. 1014. ἡ σὸν οἰκήσειν δόμον ... ἐπήλπισα; Herc. Fur. 1364. γῇ δὲ ἐπήν κρίψης νεκρούς, | οἴκει πόλιν τήνδ'. Androm. 243. οὐ βαρβάρων νόμοισιν οἰκοῦμεν πόλιν. 582. πῶς; ἡ τὸν ἄμδον οἴκον οἰκήσεις μολὼν | δεῦρο; Iph. Aul. 331. οὐχὶ δεινά; τὸν ἐμὸν οἴκειν οἴκον οὐν ἔάσομαι; Phrix. fr. 6. γυνὴ γὰρ ἐν κακούσι καὶ νόσοις πόστε | ἥδιστον ἔστι, δώματ' ἦν οἰκῇ καλῶς. Plato Meno, 71, e. ὅτι δεῖ αὐτὴν τὴν οἰκίαν εὖ οἰκεῖν. Lach. 185, a. πᾶς ὁ οἶκος τοῦ πατρὸς οὕτως οἰκήσεται. Hence the occasional union of πόλις and οἶκος. Eurip. Antiop. fr. 31. γνώμῃ γὰρ ἀνδρὸς εὖ μὲν οἰκοῦνται πόλεις, | εὖ δὲ οἶκος. Isoc. 18, d. οἴκει τὴν πόλιν δροίσας ἀσπερ τὸν πατρῷον οἴκον.

99. ἀτεχνῶς, altogether. Matth. Gr. Gr. §. 24.

100. δειπνεῖν με δίδασκε, (said tauntingly, as if Hercules were fit for nothing but to give lessons in full feeding.) The Hercules Gourmand most probably belonged to the very infancy of the drama, when to relieve the dithyrambic hymn, it was customary to introduce, not a dialogue, but a single <sup>m</sup>detached character, who proclaimed himself, “I am the valiant Theseus, who did so and so.” “I am the sage Tiresias, who knew the flight of birds;” or,

<sup>1</sup> The sense of *regere* appears to give far more spirit to this exclamation of the Erinnyes, than that of *habitare*, which Schutz in his Latin, and Müller in his German translation, give.

m Cf. Kannegiesser's “Bühne in Athen.” pp. 14, 35, 39, &c.

ΔΙ. ἀλλ' ὅνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων  
ἥλθον κατὰ σὴν μίμησιν, ὥστα μοι τοὺς ξένους  
τοὺς σους φράσειας, εἰ δεοίμην, οἴστι σὺ

the audience having become tired of Bacchic loves and potations, there would come most appropriately ;

“ Alcides am I,  
Whose morning supply  
Was a lambkin, a ewe, or a wether;  
But lest mother or son  
Should feel them undone,  
Most times I eat all three <sup>m</sup> together.”

How closely the character kept possession of the comic and <sup>n</sup> satyro-comic stage, is too well known to require dilating upon; but to enter into a full sense of the *gusto*, with which these representations of the physical enjoyments of Hercules were received, we must bear in mind, that perhaps a few hours previously, the bodily pangs and mental sufferings of this true emblem of mortality—half human, half divine—had been held up before the audience in such tremendous display of tragic power, as the “Trachiniae” of Sophocles and the “Hercules Furens” of Euripides present to us. After such an exhibition, what must have been the converse delight of a play, which brought, as the present does, both the eating and drinking demi-god into *juxta-position*?

Those who had feasted, new repasts explore,  
And those who drank, drank deeper than before.

101. *σκευὴ*, *dress, apparatus, ornament, &c.* Soph. OEd. Col. 555.  
*σκευὴ τε γάρ στε, καὶ τὸ δύστηνον κάρα | δηλοῦτον.* Eurip. Suppl. 1064.  
*σκευὴ τῇδε τοῦ χάριν κοσμεῖς δέρμα;* Rhes. 202. *σκευὴ πρεπόντως σῶμ<sup>o</sup>*  
*ἴμὸν καθάφομαι.* In the great Ptolemaic pomp of Bacchus, the word occurs in the description of the elephant, which with a *small* satyr of five cubits high for its rider, follows a Bacchus of twelve cubits high, also seated on an elephant, the riders and their steeds being alike of gold : ὁ δὲ ἐλέφας σκευὴν εἶχε χρυσῆν, καὶ περὶ τῷ τραχῆλῳ  
*κιστινὸν χρυσοῦν στέφανον.* Athen. V. 200, d.

102. *κατὰ σὴν μίμησιν, in imitation of you.*

<sup>m</sup> How early the eating propensities of Hercules developed themselves, may be guessed from the provision made for him in the “*Ηράκλισκος* of Theocritus :

*εὐνὰ δ' ἦν τῷ παιδὶ τετυγμένα ἀγχόθι πατρὸς,  
δέρμα λεύντειον, μάλα οἱ κεχαρισμένον αὐτῷ  
δείπνον δὲ, κρέα τ' ὄπτα, καὶ ἐν κανέῳ μέγας ἄρτος  
Δωρικός.* Theoc. Id. XXIV. 133.

<sup>n</sup> From the few fragments remaining, it is clear that the “*Hercules ad Tenebrum*” of Sophocles was a performance of this kind.

ἔχρω τόθ', ήνίκ' ἡλθες ἐπὶ τὸν Κέρβερον,  
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,  
πορνεῖ, ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,  
πόλεις, διαίτας, πανδοκευτρίας, ὅπου

105

104. ἐπὶ τὸν Κέρβερον, *ad abducendum Cerberum.* As illustrations of this force of the preposition *ἐπὶ*, cf. sup. 63. infr. 451. 541.: see also Aesch. Ch. 471. Eurip. Androm. 73. 430. On the symbolical meaning of this descent of Hercules to the lower world, see Creuzer II. 252, sq. The fact itself, and its object, are frequently alluded to in the Hercules Fur. of Euripides, 23. τὸ λοίσθιον δὲ, Ταυάρον διὰ στόρα | βέβηκ' ἐς ἄδον, τὸν τρισώματον κύνα | εἰς φῶς ἀνάξων. 612. καὶ θηρά γ' ἐς φῶς τὸν τρίκρανον ἔγαγον. 1272. κεῖς νεκρούς ἀφικόμην, | ἄδον πυλωρὸν κύνα τρίκρανον εἰς φάσι | ὅπως πορεύσαιμ'. See also 426. 1390.

105. ἀρτοπώλια, *bakers' shops, bread-market.*

106. πορνεῖ, *brothels.* It was an essential point to call early and frequent attention to this part of the Bacchic character, that the consequences of grafting his rites on the Eleusinian might be more distinctly seen.

Ib. ἀνάπαντα, *resting-places.* Plat. 7 Rep. 532, e. ὥσπερ ὄδοι ἀνάπαντα. 1 Leg. 625, b. ἀνάπαντα σκιαραί. Cf. infr. 177. 187.

Ib. ἐκτροπαὶ, *diverticula;* deviations from the beaten road, whether for security, repose, or pleasure. Aesch. Prom. Vinct. 949. μόχθῳν ἐκτροπή. Eurip. Rhes. 884. νέκρους | θάπτειν κελεύειν λαοφόρους πρὸς ἐκτροπάς. See also Blomf. Gloss. in Ag. in v. ἐκπάτος p. 163.

Ib. κρήναι, favourite resting-places in hot countries. Hence the admonition of Agamemnon to his messenger, (Eurip. Iph. Aul. 141.), μὴ νῦν, μήτ' ἀλσώδεις ἵζον | κρήνας, μήθ' ὑπνῷ θελχθῆς. Hence also in the account of Clytemnestra's journey to meet her husband in the same play, we find the following beautiful description:

'Αλλ' ὡς μακρὰν ἔτεινον, εὔρυτον πάρα  
κρήνην ἀναψύχοντι θηλύποντον βάστιν,  
αὐταί τε πάλοι τ'. εἰς δὲ λειμώνων χλόην  
καθείμεν αὐτάς, ὡς βορᾶς γευσαίατο. 420-3.

107. διαίται, *cænacula,* Dind. perhaps places for occasional refreshment, in opposition to the *πανδοχεῖον*, or inn, i. e. the more permanent place of abode.

Ib. πανδοκεύς, *a male,* (Luke x. 35.) *πανδοκεύτρια, a female inn-keeper.* Plut. 426. πανδοκεύτριαν ἡ λεκιθόπωλιν. That such establishments were generally kept by females in the earlier ages of the world, the editor does not undertake to say. The attempt to maintain such an opinion by the instance of Rahab would manifestly be wrong, the word רַבָּת attached to her name bearing no such signification. See Gesenius in voce. For two specimens of the breed, see infr. 513, sq.

κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δὲ οὐδεὶς λόγος.

HP. ὃ σχέτλιε, τολμήσεις γὰρ ίέναι; ΔΙ. καὶ σύ γε μηδὲν ἔτι πρὸς ταῦτα, ἀλλὰ φράζε τῶν ὁδῶν  
ὅπως τάχιστ' ἀφιξόμεθ' εἰς Ἀιδουν κάτω·  
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσῃς.

HP. φέρε δὴ, τίν' αὐτῶν σοι φράσω πρώτην; τίνα;

μία μὲν γάρ ἔστω ἀπὸ κάλω καὶ θρανίου,

κρεμάσαντι σαυτόν. ΔΙ. παῦε, πνιγηρὰν λέγεις. 115

108. κόρεις. Bartholdy, as was observed in a former play, speaks of the inflictions exercised by these as very annoying. From the increased facilities of intercourse between Athens and London, many of my readers will perhaps soon be able to speak from personal experience on the subject.

Ib. ὀλίγιστοι. Plut. 628. μεμυστιλημένοι . . . ἐπὶ ὀλιγίστοις ἀλφίτοις.  
Matth. Gr. Gr. §. 131.

109. σχέτλιος (*ἔχω, σχέν*), said of persons, who *support* or *undertake* something bold, rash, fearless, mischievous, with the collateral idea of excess, monstrosity, frightfulness, mischief-bringing. Frequent in Homer. From a passage in the Iliad (X. 164.), where Nestor, on account of his unwearied activity, is termed *σχέτλιος*, the word has derived a meaning of *wretched*, *miserable*, *unhappy*, a meaning unknown to Homer, but frequent in Attic writers. Eschyl. Prom. V. 665. Sophr. Ant. 47. 886. Phil. 369. 930. Eurip. Alec. 757. 840. Hec. 771. et alibi. Plat. 10 Leg. 903, c. (The sturdy hero of the twelve labours again looks with astonishment at the little, fat, florid, would-be descendant to Hades.)

Ib. καὶ σύ γε. Plut. 103. καὶ σύ γ', ἀντιβολῶ κ. τ. ἔ.

110. μηδὲν ἔτι πρὸς ταῦτα sc. φράζε.

Ib. τῶν ὁδῶν, with regard to the roads. ἔνεκα to be supplied: at ψυχρὰν (infr. 112.) supply ὁδὸν.

114. ἀπὸ, signifying the means, or implement, by which a thing is done. II. XXIV. 605. τοὺς μὲν Ἀπόλλων πέφνειν ἀπ' ἀργυρέου βιοῖο.  
Infr. 1165. ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερό.

Ib. κάλως, gen. κάλω, acc. κάλων, a rope. Eq. 756. πάντα κάλων ἔξινται. Pax, 457. κάταγε τοῖσιν κάλως.

Ib. θράνιον, (dim. of θράνος, Plut. 541.) the bench, which the person about to suspend himself kicks from under his feet as soon as the fatal noose has been applied.

115. κρεμαννάαι. Eurip. Hipp. 1252. εἰ γυναικῶν πᾶν κρεμασθείη γένος. Bacch. 1238. ὡς ἀν κρεμασθῆ.

Ib. παῦε: act. for middle voice. infr. 260. Eccl. 160. Pac. 326. Soph. Phil. 1275. παῦε, μὴ λέξῃς πέρα. See also Heind. ad Plat. Phaedr. §. 5.

Ib. πνιγηρὰν (sc. ὁδὸν) λέγεις, you mention a road, which has both

HP. ἀλλ᾽ ἔστιν ἀτραπὸς ἔνυτομος τετριμμένη,  
ἡ διὰ θυείας. ΔΙ. ἄρα κώνειον λέγεις;

HP. μάλιστά γε. ΔΙ. ψυχράν γε καὶ δυσχείμερον  
εὐθὺς γὰρ ἀποπήγγυνσι τάντικνήμα.

*heat* (*πνίγος*. Av. 727. ἔξετε χρῆσθαι ... μετρίω πνίγει. 1091. οὐδὲν θερμὴ πνίγους ἡμᾶς ἀκτὶς τηλανγής θάλπει. Plat. 10 Rep. 621, π. διὰ κάνυματός τε καὶ πνίγους δεινοῦ) and *suffocation* (*πνίγειν*) in it.

116. ἔνυτομος, *short*. Aesch. Pers. 704. μῆτι μακιστῆρα μῆθος, ἀλλὰ σύντομον λέγων. Soph. OEd. Col. 1579. ἔνυτομωτάτως μὲν ἀν τύχοιμι λέξας. OEd. Tyr. 710. φανῶ δέ σοι σημεῖα τῶνδε σύντομα. Antig. 446. σὺ δ', εἰπέ μοι, μὴ μῆχος, ἀλλὰ σύντομα. Eurip. Her. 784. μύθους συντομωτάτους κλένειν. Arist. Thes. 178. . . ἐν βραχεῖ πολλοῖς καλῶς οἶδε τε συντέμενιν λόγονε. Eurip. Hec. 1154. ἀπαντά ταῦτα ἔνυτεμάδων ἔγω φράσω. For the word ἀτραπός, see nos in Nub. 77.

Ib. τετριμμένη, *well-beaten*. said of *roads*, (Eurip. Hec. 1122. ἔθειστα, μὴ—Θρήκης πεδία τρίβουεν. Or. 1251. ἀμαξήρη τρίβον. Elect. 103. ἔξω τρίβον τοῦδε ἵνος ἀλλαξώμεθα. Phœn. 93. μὴ τις πολιτῶν ἐν τρίβῳ φαντάζεται), and of *hemlock pounded in a mortar*. (Plat. Phædon, 116, d. ἐνεγκάτω τις τὸ φάρμακον, εἰ τέτριπται. 117, a. καὶ συχνὸν χρόνον διατρίψας ἡκεν ἄγων τὸν μέλλοντα δώσειν τὸ φάρμακον, ἐν κυλίκι φέροντα τετριμμένον. Plut. Phoc. 36. ἐπεὶ δὲ Θούδιππος ἐν τῷ δεσμωτηρίῳ γενόμενος, καὶ τὸ κώνειον ὅρῶν τριβόμενον, ἡγανάκτει, κ. τ. λ.): see also Theophr. H. Plaut. IX. 17. Pliny, 25, 95.

117. κώνειον, *hemlock*.

Τριῶν κακῶν γοῦν ἦν ἐλέσθ' αὐτῷ τι πᾶσ' ἀνάγκη,  
ἡ ἔγινον ἐφέλκειν, ἡ πιεῖν κώνειον, ἡ προδόντα  
τὴν ναῦν ὅπως τάχιστα τῶν κακῶν ἀπαλλαγῆναι.

See Dind. in Fr. Aristoph. II. 661. (Oxf. ed.)

Passow, in his notice of this word, refers to “Dresig de cicuta, Atheniensium pœna publica. Lips. 1734.”

118. μάλιστά γε. Soph. OEd. Tyr. 993. Αγ. ἡ ρητόν; ἡ οὐχὶ θεμιτόν ἀλλον εἰδέναι; Οἰ. μάλιστά γε. Eurip. Hel. 858. διὰ δὲ τὴν ἐμὴν | οὐκ ἀξώσω κατθανεῖν δάμαρτ' ἔγω; μάλιστά γε.

Ib. δυσχειμέραν, *waintry, exposed to storms*. Aesch. Prom. Vinct. 15. φάραγγι πρὸς δυσχειμέρῳ, (where see Blomf. in Gloss.) 771. δυσχειμέρον πλεαγος. Eurip. Alc. 68. ἐκ τόπων δυσχειμέρων. fr. —. πέτρον δυσχειμέρον. Cresphont. fr. 1—7. ἐν πνοαῖσι χειμάτος δυσχειμέρον. (A cold shudder, and a stiffened leg, which Bacchus protrudes, shew that he fully understands the road here pointed out, and—eschews it.)

119. ἀποπηγνύναι, *to freeze, to stiffen with cold*; (alluding to the mode in which the effects of hemlock worked, beginning at the extremities.) The process is thus described in the case of Socrates: Plat. Phædon, 117, e. ὁ δὲ περιελθὼν, ἐπειδὴ οἱ βαρύνεσθαι ἔφη τὰ σκέλη, κατεκλίθη ὑπτιος· οὐτω γὰρ ἐκελευεν ὁ ἄνθρωπος. καὶ ἂμα ἐφαπτόμενος αὐτοῦ οὗτος ὁ δούς τὸ φάρμακον, διαλιπὼν χρόνον ἐπεσκόπει τοὺς πόδας καὶ

HP. βούλει ταχεῖαν καὶ κατάντη σοι φράσω; 120

ΔΙ. νὴ τὸν Δῖ, ὡς ὅντος γε μὴ βαδιστικοῦ.

HP. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἴτα τί;

HP. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλὸν ΔΙ. τί δρῶ;

HP. ἀφιεμένην τὴν λαμπάδαν ἐντεῦθεν θεῶ,

τὰ σκέλη, κάπειτα σφόδρα πίεσας αὐτοῦ τὸν πόδα ἥρετο εἰς αἰσθάνοιτο· ὁ δ' οὐκ ἔφη, καὶ μετὰ τοῦτο αὐθις τὰς κνήμας· καὶ ἐπανιὼν οὕτως ἡμῖν ἐπεδείκνυτο ὅτι ψύχοιτο τε καὶ πήγνυτο. Cf. *Aelian H. A.* IV. 23. From the cold nature of hemlock, ablution with it seems to have been considered as a help to continence: hence the hierophant, and other priests of Ceres, washed themselves with it. Creuz. IV. 482.

Ib. ἀντικνήμα (*ἀντί, κνήμη*) shin-bones, as opposite to the calf of the leg. Plut. 784. νύττουσι γάρ καὶ φλώσι τάντικνήμα.

120. βούλει . . φράσω. To instances of this formula given in former plays, add Eurip. Phœn. 923. βούλει παρόντος δῆτά σοι τούτου φράσω; Ib. 734. βούλει τράπωμαι δῆθ' ὅδοις ἀλλας τινάς; Cycl. 149. βούλει σε γένσω πρῶτον ἄκρατον μέθον; Soph. Phil. 762. βούλει λάβωμαι καὶ θίγω τί σου; So also θέλεις μείνωμεν; Soph. Electr. 80. Cf. infr. 401.

Ib. κατάντης, *down-hill*. Eurip. Rhes. 318. ἔρπει κατάντης συμφορὰ πρὸς τάγαδόν. Plat. Tim. 77, d. ἐπὶ κάταντες, opposite to ἀνάτης, *up-hill*. Plat. 2 Rep. 364, d. ὅδος μακρά τε καὶ ἀνάτης. 5 Leg. 732, c. πρὸς ὑψηλὰ καὶ ἀνάτη. (The adjective *προσάντης* occurs Eurip. Med. 306. 382. Orest. 788. Iph. Taur. 1012.)

121. ὅντος βαδιστικοῦ, sc. μον, as *I am not much fitted for walking.*

122. καθέρπυσον, *descend*. (Hercules speaks as one standing on a higher ground than the place alluded to.)

Ib. ἐς Κεραμεικόν. The Scholiast understands the Ceramicus *within the city*. A passage from Pausanias, which will presently be quoted, shews, as Thiersch observes, that the Ceramicus *without the city* is here meant.

124. ἀφιεμένην τὴν λαμπάδαν. From the Scholiast and Pausanias we learn that three torch-courses were held in the Ceramicus, one in honour of Minerva, another in honour of Vulcan, a third in memory of Prometheus. The narrative of Pausanias concerning the last of the three is as follows: "In the Academy there is an altar of Prometheus. From this altar men run to the city bearing lighted torches. (The course therefore began from the Academy, proceeded through the Ceramicus, and tended *towards the city*.) The object of the contest is to keep the torch still burning. If this is extinguished during the course, the first runner gains no victory, and the torch is handed over to the second. If he cannot keep it lighted, the third runner is the victor: but if none succeeds in the

κᾱπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι,  
“εἶναι,” τόθ’ εἶναι καὶ σὺ σαυτόν. ΔΙ. ποῖ; ΗΡ. κάτω.  
ΔΙ. ἀλλ’ ἀπολέσαιμ’ ἀν ἐγκεφάλου θρίω δύο.

object proposed, the victory is adjudged to no one.” The signal for commencing the race was given by throwing down a torch from the high tower alluded to in ver. 123. (SCHOL. ἐν τῇ ἀφέσει τῆς λαμπάδος σημεῖον ἦν τοῖς μέλλοντι δραμεῖν, ὡς δεῖ τοῦ δρόμου κατάρξασθαι. ἢν δὲ τοῦτο πρὸ τοῦ ἐνέθημαι παρὰ Τυρσηνοῖς τὴν ὁσάλπιγγα.) Cf. infr. 1052. sq.

126. εἶναι, infin. aor. 2. of *lēvai*, *to let fall, to cast.* (Od. XVI. 190. καὶ δὲ παρειῶν | δάκρυνον ἥκε χαρᾶς. XXII. 84. ἐκ δὲ ἄρα χειρὸς | φάσγανον ἥκε χαρᾶς. XII. 442. ἥκα δὲ ἐγὼ καθύπερθε πόδας καὶ χείρε φέρεσθαι. Cf. II. XXI. 120. Soph. Trach. 273. ἀπ’ ἄκρας ἥκε (Iphitum sc.) πυργώδους πλακός.) Supply κελεύω. Aesch. Suppl. 967. τοιῶνδε τυγχάνοντας, εὐπρυμῆ φρενός | χάρω σέβεσθαι τιμωτέρων ἐμοῦ, (see Scholefield.) The whole passage may be thus rendered: “From this tower (*ἐντεῦθεν*) observe the throwing down of the torch, and when the spectators cry “*let fall,*” then do you let yourself fall down from the tower.” “And that,” replies Bacchus, will be the loss to me of my brains, and the two membranes (*θρίω δύο*) which enclose those brains; therefore, I’ll none of *this road.*”

Ib. “Verba τόθ’ εἴναι καὶ σὺ σαυτόν offeruntur in Hortis Adonis.” DIND. Supply κελεύου, *you are recommended.*

127. θρίων, *a fig-leaf;* also a dish composed of lard, honey, eggs, and wheaten flour, which being wrapped up in fig-leaves was thus roasted and served up. Sometimes, according to the Scholiast, brains were added to the other ingredients, or roasted by themselves in fig-leaves. The equivoque is to the resemblance between fig-leaves and the membranes of the human head.

Ib. ἐγκέφαλος (*κεφαλή*). Athen. 65, f, ἐγκέφαλοι χούρειοι. τούτων ἡμᾶς ἐσθίειν οὐκ εἴλαν οἱ φιλόσοφοι, φάσκοντες τοὺς αὐτῶν μεταλαμβάνοντας ἵστον καὶ κυάμων τρώγειν, κεφαλῶν τε οὐ τοκήνον μόνον, ἀλλὰ καὶ τῶν ἀλλων βεβήλων· οὐδένα γοῦν τῶν ἀρχαίων βεβρωκένται διὰ τὸ τὰς αἰσθήσεις ἀπάσας σχεδὸν ἐν αὐτῷ εἴναι. Ἀπολλόδωρος δὲ ὁ Ἀθηναῖος οὐδὲ ὀνομάζειν τινὰ τῶν παλαιῶν, φησὶν, ἐγκέφαλον· καὶ Σοφοκλέας γοῦν, ἐν Τραχνίαις, ποιήσατα τὸν Ἡρακλέα ριπτοῦντα τὸν Δίχαν ἐς θάλασσαν, οὐκ ὀνομάσαι ἐγκέφαλον, ἀλλὰ λευκὸν μνελόν; ἐκκλίνοντα τὸ μὴ ὀνομαζόμενον.

κόμης δὲ λευκὸν μνελόν ἐκραίνει, μέσον  
κρατὸς διασπαρέντος αἵματός θ’ ὄμοῦ.

<sup>o</sup> Both customs are alluded to in three verses of the *Phœnissæ* of Euripides, which, as far as I am aware, have not been fully explained by the commentators. I find none at least in Porson or Scholefield.

ἐπεὶ δὲ ἀφείθη, πυραδὸς ὁσ. Τυρσηνικῆς  
σάλπιγγος ἡχὴ, σῆμα φοινίου μάχης,  
ἥξαν δρόμημα δεινὸν ἀλλήλοις ἔπι. 1392.

οὐκ ἀν βαδίσαιμι τὴν ὁδὸν ταύτην. HP. τί δαί;

ΔΙ. ἦπερ σὺ τότε κατῆλθες. HP. ἀλλ' ὁ πλοῦς πολύς.

εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ 130  
ἀβυσσον. ΔΙ. εἴτα πῶς περαιωθήσομαι;

καὶ τοι τᾶλλα διαρρήδην ὄνομάσαντα. Καὶ Εὐριπίδης δὲ, τὴν 'Εκάβην θρηνοῦσαν εἰσαγαγὼν τὸν 'Αστυάνακτα, ὑπὸ τῶν 'Ελλήνων ριφέντα, φησίν·

Δύστηνε, κρατὸς ὡς σ' ἔκειρεν ἀθλίως  
τείχη πατρῷα, Δοξίου πυργώματα,  
ὅν πόλλ' ἐκήπευσ<sup>3</sup> ἡ τεκοῦσα βάστρυχον,  
φιλήμασίν τ' ἔδωκεν· ἔνθεν ἐγελᾶ  
διστέων ράγεντων φόνος, ὃν αἰσχρὰ μὴ λέγω.

\*Έχει δὲ ἐπιστασίαν ἡ τῶν ποιημάτων τοιούτων ἐκδοχή· καὶ γὰρ Φιλοκλῆς τε ἐγκέφαλον φησιν·

... οὐδ' ἀν ἐγκέφαλον ἔσθων λίποι.

καὶ 'Αριστοφάνης

... ἀπολέσαιμ<sup>4</sup> ἀν ἐγκέφαλου θρίῳ δύω.

καὶ ρᾶλλοι. Λευκὸν οὖν ἀν εἴη μυελὸν εἰρηκὼς Σοφοκλῆς ποιητικῶς· Εὐριπίδης τε, τὸ τῆς προσόψεως εἰδεχθές καὶ αἰσχρὸν οὐχ αἰρούμενος ἐναργῶς ἐμφανίσαι, ἐδήλωσεν ὡς ἐβούλετο.

128. βαδίζειν ὁδὸν. The youngest student will perhaps hardly excuse me for illustrating this, and its cognate Atticisms; but something is gained in the present play by bringing collective passages of the Greek dramas as much as possible before his eyes. Aesch. Ag. 79. τρίποδας ὁδὸν στείχει. 955. ὕει θρόνον. Pers. 146. ἴνεόμενοι στέγος. 310. πήδημα . . . ἀφίλατο. Sept. c. Th. 462. κλίμακος προσαρμάστεις στείχει. Eum. 3. ἔζετο μαντείον. 75. βεβῶς χθόνα. Prom. Vinct. 955. πεσεῖν πτώματα. 1013. μεμηνῶς νόσον. Soph. OEd. Tyr. 2. ἔδρας θοάζειν. Col. 1165. προσθακῶν ἔδραν. Antig. 988. ἥκειν ὁδὸν. 1213. κέλευθον ἔρπειν. OEd. Col. 20. προστέλλεσθαι ὁδὸν. Eurip. Hippol. 830. πήδημ' ὄρμαν. Electr. 94. βαίνω πόδα. 1053. ἐτρέφθην (ὁδὸν) ἦπερ ἦν πορεύσιμον. Rhes. 547. ἡμένα κοίτας. Phœn. 300. γονιπετεῖς ἔδρας προσπιτῶ. And. 117. δάπεδον θάσσου. Add. Aesch. Prom. Vinct. 397. Ag. 176. 691. 799. 1411–13. (Kl.) Soph. OEd. Tyr. 67. Antig. 807. 1045. Trach. 876. Eurip. Alcest. 272. Electr. 1183. Hel. 905. 1117. Androm. 1129. Suppl. 997. 999. Heracl. 77. Medea 1063. Ion 1496. 1500.

131. ἀβυσσον. Aesch. Suppl. 465. ἀβυσσον πελαγος. 1042. τί δὲ μᾶλλον φρένα Διῶν | καθορᾶν, ὅψιν ἀβυσσον; Eurip. Phœn. 1599. εἰς ἀβυσσα χάσματα. (The bantering tone of Hercules is here exchanged for one of great solemnity, in order to play upon the fears of Bacchus.)

<sup>3</sup> Among whom may be mentioned Euripides himself, in whose remains the word ἐγκέφαλος occurs three times. Hippol. 1349. Cycl. 402. Thes. fr. 1, 2.

HP. ἐν πλοιαρίῳ τυννουτῷ σ' ἀνὴρ γέρων  
ναύτης διάξει δῦ ὁβολὸν μισθὸν λαβών.

ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τὸ δῦ ὁβολό.  
πῶς ἡλθέτην κάκεῖσε; HP. Θησεὺς ἥγαγεν. 135

Ib. περαιῶν. Od. XXIV. 436. ἀλλ' ἵμεν, μὴ φθέωσι περαιωθέντες  
ἔκεινοι.

132. τυννουτῷ, no bigger than this, (signifies its size by a gesture.)  
Cf. nos in Nub. 846. Thiersch quotes, in proof of the lightness of  
the boat,

simul accipit alveo  
ingentem Aeneam, gemuit sub pondere cymba  
sutilis, et multam accepit rimosa paludem.

Aeneid. VI. 412.

Ib. ἀνὴρ ναύτης, a sailor-man. infr. 974. ἀνδρα ποιητὴν. Aesch.  
Pers. 381. ναυβάτης ἀνήρ. Eum. 735. ἀνήρ πρωμνήτης. Suppl. 173.  
ναύκληρος πατήρ. 257. φῶς λαρύσ. Eurip. Hec. 642. ἀνήρ βούτας.  
909. ναύταν ὄμιλον. Soph. OEd. Tyr. 928. γυνὴ μητήρ. Cf. infr.  
199.

133. διάξει. Od. XX. 187. πορθμῆς δ' ἄρα τούς γε δύνγαγον.

Ib. δῦ ὁβολὸν μισθὸν λαβών. As Charon's fee is represented by  
most writers, as consisting of one obol only, some controversy has  
arisen, why two are here mentioned. The dicastic fee, the ecclesiastic,  
and the gratuity for admission to the theatres have been  
severally called in to explain the difficulty. The allusion is most  
probably to one of the two former, which, according to Brunck,  
was sometimes two, sometimes three obols, according as the  
poverty or abundance of the public treasury admitted. At the  
time the Frogs was acted, the fee most probably consisted of two  
obols only. See also Conz and Welcker's notes on the subject.

134. μέγα δύνασθον. Aesch. Eumen. 910. μέγα γὰρ δύναται | πότνι  
Ἐρινὸς παρά τ' ἀθανάτοις, | τοῖς θ' ὑπὸ γαῖαν. Eurip. Hel. 1374. μέγα<sup>1</sup>  
δύναται νεβρῶν στολίδες.

135. Θησεὺς ἥγαγεν. In its primary and apparent sense, as passage-  
money for Charon when he had to be ferried over with Pirithous in  
their joint descent to Hades; in its secondary and covert sense, in  
allusion to Theseus, as the original founder of popular institutions  
in Athens, and consequently the subsequent author, as it were, of  
the two obols, referred to in the preceding note. To achieve the  
latter joke, the poet advances the passage-money to two obols,  
though the popular belief confined it to one. The character of  
Theseus was naturally a favourite with the tragic writers, (see the  
OEd. Col. of Sophocles, the Supplices, and Her. Fur. of Euripides);  
but could it possibly be as a tragedian, that the latter introduces a  
clown, thus expressing his name by the letters of which it is com-  
posed? (The fragments remaining of his Theseus give no indica-  
tion of its being a satyro-comic performance.)

μετὰ ταῦτ' ὄφεις καὶ θηρίοις ὄφει μυρίᾳ  
δεινότατα. ΔΙ. μή μ' ἔκπληττε, μηδὲ δειμάτου·  
οὐ γάρ μ' ἀποτρέψεις. ΗΡ. εἴτα βόρβορον πολὺν

ἔγω πέφυκα γραμμάτων μὲν οὐκ ἅρις,  
μορφὰς δὲ λέξω καὶ σαφῆ τεκμήρια.  
κύκλος τις ὡς τόρνοισιν ἐκμετρούμενος·  
οὗτος δ' ἔχει σημεῖον ἐν μέσῳ σαφές.  
τὸ δεύτερον δὲ πρῶτα μὲν γραμματαὶ δύο·  
ταύτας διείργει δὲν μέσαις ἀλλη μία.  
τρίτον δὲ βόστρυχός τις ὡς εἰλιγμένος.  
τὸ δ' αὖτε τέταρτον ἦν μὲν εἰς ὀρθὴν μία,  
λοξαὶ δ' ἐπ' αὐτῆς τρεῖς κατεστηριγμέναι  
εἰσίν. τὸ πέμπτον δ' οὐκ ἐν εὐμαρεῖ φράσαι·  
γραμματαὶ γάρ εἰσιν ἐκ διεστώτων δύο,  
αἴταν δὲ συντρέχουσιν εἰς μίαν βάσιν.  
τὸ λοισθιον δὲ τῷ τρίτῳ προσεμφερές.

Theseus Eurip. fr. 7.

136. Hercules, who had made the preceding observation in a bantering tone, here resumes his solemn one.

137. ἔκπλήσσειν. Άesch. Pers. 295. δύστηνος ἔκπεπληγμένη κακοῖς. Soph. Trach. 24. ἔκπεπληγμένη φόβῳ. Eurip. Hippol. 938. ἐκ τοι πέπληγμασι σοι γάρ ἔκπλήσσουσί με | λόγοι. Ion, 415. μῶν χρόνιος ἐλθών σ' ἔξεπληξεῖς ὄρρωδιά;

Ib. δειματοῦν. Άesch. Choeph. 832. πρὸς γυναικῶν δειματούμενοι λόγοι | πεδάρσιοι θρώσκουσι. Soph. Achaeor. Conv. II. 4. ἐδειματούμην δ' οὐ φίλης ὁμηρῆς ὑπο. Eurip. Andr. 42. δειματούμενη δ' ἔγα κ. τ. λ.

138. βόρβορον πολύν. In this βόρβορος, according to the old Grecian theology, derived from Orpheus, the wicked, and those uninitiated in the mysteries, were plunged. Plat. Phædon, 69, c. καὶ κυνδυνεύουσι καὶ οἱ τὰς τελετὰς ἡμῶν οἴτοι καταστήσαντες οὐ φαντοὶ τινες εἴναι, ἀλλὰ τῷ ὄντι πάλαι αἰνίττεσθαι ὅτι ὃς ἂν ἀμύνητος καὶ ἀτέλεστος εἰς "Ἄιδουν ἀφίκηται, ἐν βορβόρῳ κείσεται, ὃ δὲ κεκαθαρμένος τε καὶ τετελεσμένος ἱεῖσται ἀφικόμενος μετὰ θεῶν οἰκήσει. 2 Rep. 363, d. Μουσαῖος καὶ ὁ νῖος αὐτοῦ—τοὺς ἀνοσίους καὶ ἀδίκους εἰς πηλὸν τινὰ κατορύττουσιν ἐν "Ἄιδουν καὶ κοσκίνῳ ὕδωρ ἀναγκάζουσι φέρειν. 7 Rep. 533, d. καὶ τῷ ὄντι ἐν βορβόρῳ βαρβαρικῷ τινὶ τῷ τῆς ψυχῆς ὅμια κατορανγμένον ἥρεμα ἔλκει καὶ ἀνάγει ἄνω. Diog. ap. Laert. VI. 39. γελοῖον εἰς Ἀγρυπνίας μὲν καὶ Ἐπαμινόνδας ἐν τῷ βορβόρῳ διάξουσιν, εὐτελεῖς δέ τινες μεμυημένοι ἐν ταῖς μακάρων νήσοις ἔσονται. See further on this subject, Ruhnken ad Hymn. in Cerer. 485. Plotin. Ennead. I. 6. p. 55, a. Cicero in Consolat. ap. Lactant. III. 19. 6. Wyttensbach ad Plutarch. de S. N. V. p. 95. et ad fr. p. 137. Frag. Orph. p. 509. ap. Hermann. Meurs. Eleus. c. 18. Casaub. Exerc. XVI. adv. Barou. p. 546. Creuz. IV. 507.

q. i. e. noti illi. Cf. infr. 1267.

καὶ σκῶρ ἀείνων· ἐν δὲ τούτῳ κειμένους  
εἴ που ξένον τις ἡδίκησε πώποτε,  
ἢ μητέρ' ἡλόησεν, ἢ πατρὸς γνάθον  
ἐπάταξεν, ἢ πίορκον ὄρκον ὕμοσεν,

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139. *σκῶρ, ordure.* Plut. 305. μεμαγμένον σκῶρ ἐσθίειν. Epicharm. ap. Athen. VIII. 319, f. ἀλιεύομεν σπάρους, | καὶ σκάρους, τῶν οὐδὲ τὸ σκῶρ | θειτὸν ἐκβαλεῖν θεοῖς. The readers of Dante need not be told the species of culprits whom *he* plunges into what appeared “dross of the human body.” Inferno, cant. 18.

Ib. *ἀείνως, αν,* (Herodot. I. 93. λίμνη δὲ ἔχεται τοῦ σήματος μεγάλη, τὴν λέγουσι Λυδοὶ *ἀείνων εἶναι*,) contr. *ἀείνως, αν, ever-flowing.* “Libri omnes dēi iōnō. Atticam formam *ἀείνων* Buttman. über gramm. Gr. I. p. 250. restituit.” DIND. Supply *ὅψει.*

140. *ξένον.* So also Aeschylus, when speaking of the punishment of the infernal regions :

ὅψει δὲ κεῖ τις ἀλλος ἥλιτεν βροτῶν  
ἢ θεὸν ἢ ξένον τιν' ἀσεβῶν,  
ἢ τοκέας φίλους,  
ἔχονθ' ἔκαστον τῆς δίκης ἐπάξια.

Eum. 259.

So again in that noble dirge, where the Chorus lament over the revolution introduced by younger divinities :

ἔσ τὸ πᾶν δ' ἔτι λέγω,  
βωμὸν αἰδεσαι δίκας·  
μηδέ τιν,  
κέρδος ἴδων, ἀθέφ ποδὶ λάξ ἀτί-  
στης· ποινὰ γάρ ἐπέσται·  
κύριον μένει τέλος.  
πρὸς τάδε τις τοκέων σέβας  
εὖ προτίων, καὶ ξενοτίμους  
ἐπιστροφὰς δωμάτων  
αἰδόμενός τις ἔστω. Eum. 510, sq.

See also his Suppl. 681.

141. *ἀλοᾶν, to beat.* Soph. ΆΕγ. 3. κέστρα σιδηρᾶ πλευρὰ καὶ κατὰ  
βάχυν | πλέον ἀλοῆσαι. (Musgrave.)

141-2. *γνάθον πατάσσειν.* Lysist. 634. αὐτὸ γάρ μοι γίγνεται | τῆς  
θεοῖς ἔχθρᾶς πατάξαι τῆσδε γράσι τὴν γνάθον. Cf. nos ad Nub.  
1390. Brunck quotes from Virgil :

Hic quibus invisi fratres, dum vita manebat,  
pulsatusve parens, et fraus innixa clienti;  
aut qui divitiis soli incubuere repertis,  
nec partem posuere suis, quae maxima turba est, &c.

142. *ἐπίορκον ὄρκον ὕμ.* Brunck quotes II. XIX. 259. Ἐριννύες, αἴδ'

ἢ—Μορσίμου τις ρῆσιν ἐξεγράψατο.

ΔΙ. νὴ τοὺς θεοὺς ἔχρη γε πρὸς τούτοισι κεὶ  
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.

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ἴπο γαῖαν | ἀνθρώπους τίνυνται, ὅτις κ' ἐπίορκον δομόσση. The word *ἐπίορκος* occurs only once in the Tragic remains. Eurip. Elect. 1362.

143.—*Μορσίμου*. (Hercules, who has hitherto been speaking with suitable solemnity, here pauses, puts his hand to his mouth, and whispers Bacchus at the back of it; the latter making his response in a similar manner.) A tragic poet, whom our author also attacks in other dramas. Eq. 400. Pax 803. Boeckh's *Princ. Gr. Tr.* p. 32.

Ib. *ῥῆσις*. Cf. nos in Ach. 363. Nub. 1323.

Ib. *ἐκγράφειν*, to transcribe. Av. 979. *χρησμὸν...παρὰ τὰπόλλωνος ἐξεγραψάμην*. Dem. 1180, 22. *ἐκγραψαμένους ἡμᾶς κοινῇ τὰς συνθήκας*.

145. *πυρρίχη* sc. *ὅρχησις*, a dance in armour; also the tune to which the dance was performed, and which Cinesias appears to have composed in a soft and effeminate style. The name is derived from Pyrrichus, the inventor of the dance, or from the brown-red colour of the metal, in which the dancers were clad. See further, Athen. XIV. 630. Perigon ad *Aelian. V. H.* III. 8. 5. X. 6. Av. 1169. *πυρρίχην βλέπων*. Eurip. And. 1138. *δεινὰς ἀν εἰδεῖς πυρρίχας φρουρούμενον | βλέμενα παιδός*. Plat. 7 Leg. 815, a. where the Pyrrhic dance is fully described. Pyrrichus (*ὅρχηστὴν φιλοσμαράγοιο βοεῖς*) makes a conspicuous figure in the Dionysiacs. XIII. 37. XIV. 34.

Ib. *Κινησίας*. A few words are due to this person, as occupying a considerable place in the writings of Aristophanes. Cinesias appears to have been a native of Thebes, son of Meles, a player on the cithara. He himself was a dithyrambic poet. He is alluded to twice more in the present play, 351. 1406. in which latter place he is ridiculed for the extreme thinness of his person. In our author's "Birds," he comes forward as the *vates famelicus*, his poetry being formed in imitation of the style of Pindar. If the scholiast is correct in saying, that Cinesias had procured a law to be passed, limiting the expenses of the dramatic choragi, or abolishing them altogether, (*Mus. Crit. II. 86.*) this would doubtless give a sharper edge to the feelings of the comic poet against him. I close these remarks with two quotations; the one from Plato, in which the moral tendencies of Cinesias's poetry are alluded to, the other from Aristophanes, in which the personal appearance of Cinesias is again the principal topic of ridicule:

Σωκ. τι δαὶ; ἡ τῶν χορῶν διδασκαλία καὶ ἡ τῶν διθυράμβων ποίησις, οὐ τοιαῦτη τίς σοι καταφαινεται; ἡ ἡγεῖ τι φροντίζειν Κινησίαν τὸν Μελτος ὅπως ἔρει τι τοιοῦτον ὅθεν ἀν οἱ ἀκούοντες βελτίους γίγνοντο, ἡ ὁ τι μέλλει χαριεῖσθαι τῷ ὄχλῳ τῶν θεατῶν;

Καλ. δῆλον δὴ τοῦτο γε, ὡς Σώκρατες, Κινησίου γε πέρι. Gorg. 501, e.

HP. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,  
ὅψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε,

From the fragments of the Gerytades of our author, it appears that a deputation had been sent from the living poets of Athens to their brethren in Hades, and upon the principle of *simile simili gaudet*, the least corpulent and most spectral in appearance of living bards had been selected for the purpose. This honour had accordingly fallen, it seems, upon Sannyrion, as representative of the comic writers, upon Meletus, as proxy for the tragedians, and upon Cinesias for the cyclic or dithyrambic poets—But to this humorous fragment itself.

a. καὶ τίς νεκρῶν κευθμῶνα καὶ σκότου πύλας  
ἔτλη κατελθεῖν; β. ἕν' ἀφ' ἔκαστης τῆς τέχνης  
εἰδόμεθα κοινῆ, γενομένης ἐκκλησίας,  
οὓς ἡσμεν ὅντας ἁδοφοίτας καὶ θαμὰ  
ἐκεῖστε φιλοχωροῦντας. a. εἰσὶ γάρ τινες  
ἄνδρες παρ' ὑμῖν ἁδοφοῖται; β. νὴ Δία  
μάλιστά γ', ὥσπερ τὸ Θράκοφοῖται πάντ' ἔχεις.  
a. καὶ τίνες ἂν εἴεν; β. πρῶτα μὲν Σαννυρίων  
ἀπὸ τῶν τρυγῳδῶν ἀπὸ δὲ τῶν τραγικῶν χορῶν  
Μέλητος· ἀπὸ δὲ τῶν κυκλίων Κυνηγίας.  
a. ὡς σφόδρ' ἐπὶ λεπτῶν ἐλπίδων ὀχείσθ' ἄρα·  
τούτους γάρ, ἦν πολλῷ ξυνελθη, ξυλλαβὼν  
οὐ τῆς διαρροίας ποταμὸς οἰχήσεται.

146. αὐλῶν. The flute, as forming an essential part of mystic ceremonies, is thus alluded to in the Trachiniæ of Sophocles:

ἀείρομ', οὐδ' ἀπώσομαι  
τὸν αὐλὸν, ὃ τύραννε τᾶς ἐμᾶς φρενός.  
ἴδοι μ' ἀναταράσσει  
εὗοι μ' ὁ κισσὸς ἄρτι βακχίαν  
ἰποστρέφων ἄμιλλαν. 216, sq.

See also Eurip. Bacch. 379, 686.

Ib. αὐλῶν πνοή. Eurip. Bacch. 128. αὐλῶν πνεῦμα. Iph. Aul. 69. πνοαὶ Ἀφροδίτης φίλαι.

Ib. περίεισιν, pres. tense with fut. signification.

147. φῶς κάλλιστον. The commentators and translators usually quote in illustration Pind. Thren. Fr. 1. τούσι (i. e. τοῖς μεμυημένοις) λάμπει | μὲν μένος ἀελιού τὰν | ἐνθάδε νύκτα κάτω. Virg. Æn. VI. 640. Largior hic campos aether et lumine vestit | purpureo.

Ib. ὥσπερ ἐνθάδε. A brilliant sun probably shining at the time over the theatre when the words were uttered: had it been otherwise, the actor no doubt was provided with words of another kind to fill up the <sup>s</sup> senarius.

<sup>r</sup> Cf. nos in Acharn. 547.

<sup>s</sup> The following extract from a recent publication, will, with some little excep-

*καὶ μυρρινῶντας, καὶ θιάσους εὐδαιμονας*

148. *μυρρινῶν* (*μυρρίνη*), a myrtle-grove or hedge. “ It was believed,” says M. de St. Croix, referring to this verse, “ that the souls of the initiated dwelt in groves of myrtle: hence the myrtle became the symbol of death.” “ Not so,” intimates his excellent friend and learned editor, Silvestre de Sacy, “ it was because the myrtle was already considered as the symbol of death, that the poet has placed the souls of his initiated amid woods of that shrub.” But, it may be asked, is either of these opinions correct? The myrtle was less a symbol of death, or mournful sensations, than of joy and gladness: hence its appropriation to the Queen of beauty and the “ Graces: hence its close connexion in the present drama with the young Iacchus, with whom commenced the joyous portion of the Eleusinian rites. The poet’s object in settling the souls of his initiated amid myrtle-groves seems merely to have been for the purpose of providing them with the gladsome wreaths, which so particularly belonged to their condition. Cf. infr. 320.

Ib. *θιάσος*, (*θεὸς, θεῖος, θειάζω*), a company or fraternity, who in honour of any god offer sacrifices, dances, songs, processions, and the like, concluding with a repast. The word is more particularly used of a union of persons devoted to Bacchus. Eurip. Bacch. 56. *θιάσος ἐμὸς γυναικες.* 115. *Βρόμιος, ὅστις ἄγει θιάσους | εἰς ὅρος.* 135. *ἡδὺς ἐν ὅρεσιν, ὅτ’ ἀν | ἐν θιάσων δρομαῖον | πέσῃ πεδόσε.* 221. *πλήρεις δὲ θιάσοις ἐν μέσσουσιν ἐστάσαι | κρατῆρας.* 531. *στεφανηφόρος θιάσους.* 558. *θυρσοφορεῖς θιάσους.* Also 679. 976. 1177. Phœn.

tions, which the reader’s judgment will point out to him, give no incorrect idea of an Attic audience, more especially if he takes into consideration Mr. Cockerell’s plan of a Greek theatre restored. “ Yesterday afternoon there were games in the amphitheatre built by Bonaparte; the immensity and beauty of the building are very striking. It can contain, it is said, thirty-five thousand persons, and in its arena are performed various games, after the manner of the ancients. . . . The spectators sat in the amphitheatre, with umbrellas only to shade them from the sun; but the Grand Duke and the Princess sat on two state-chairs\*, under a magnificent pavilion, supported by pillars of the Corinthian order. . . Twenty-five thousand persons and upwards were said to be present. Certainly every part of the vast building was filled with spectators, and yet you might have heard a pin fall. The graceful outline of the oval structure, as wide, but not nearly so high, as the amphitheatres of the ancients,—the Alps, rising in yet more glorious amphitheatre than any formed by mortal hand, in the back-ground, completed this extraordinary and indescribable fête.” Diary Illustrative of the Times of George the Fourth, vol. ii. p. 263.

t Even in its application to the persons or tombs of the defunct (Eurip. Alcest. 173. Electr. 326.), did it not serve to imply that the deceased was gone to happier regions?

u See Pausanias’s account of the temple of Elis, (Eliac. §. 24.) where the three Graces were exhibited, the first holding a rose, the second a die, (the sportive instrument of playful youth,) the third a bouquet of myrtle.

\* In the Attic theatre, a distinction of a similar kind was probably assigned to the high-priest of Bacchus. Infr. v. 288.

ἀνδρῶν, γυναικῶν, καὶ κρότον χειρῶν πολύν.

ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν; HP. οἱ μεμυημένοι, 150

1769. Athen. V. 198, e. Plat. Polit. 303 c. Σατυρικός τις θλαστός.  
Cf. Creuz. III. 185.

At parte ex alia florens volitabat Iacchus  
Cum thiaso Satyrorum et Nisigenis Silenis ;  
Qui tum alacres passim lymphata mente furebant,  
Evoe bacchantes evoe, capita inflectentes.

Catull. Carm. LXIII. v. 255.

Ib. εὐδαιμονας. To the references usually given on this occasion, (Hom. Od. IV. 563, sq. Hesiod. Op. 170, sq. Pind. Olym. II. 109, sq. et Pr. Thr. 1. 2. Plat. Phaedon. 81, a. Isoc. Pan. Virg. Aen. VI. 638, sq. Cicero de Fin. V. 19, &c.) add,

ώς τρισδλβιοι  
κεῖνοι βροτῶν, οἱ ταῦτα δερχέντες τέλη  
μῆλωσ' ἐς "Αἰδου" τοῦσδε γάρ μόνοις ἔκει  
ζῆν ἔστι, τοῖς δὲ ἀλλοισι πάντ' ἔκει κακά.

Soph. Fr. Inc. LVIII. 8.

"Ω μάκαρ, ὅστις εὐδαιμων  
τελετὰς θεῶν εἰδὼς  
βιοτὰν ἀγιστεύει,  
καὶ θιασεύεται ψυχήν. Eurip. Bacch. 73.

149. ἀνδρῶν, γυναικῶν. Kuster quotes as similar instances of the absence of the copula, Soph. Antig. 1079. ἀνδρῶν, γυναικῶν... κωκύματα. Lycoph. Alex. 683. ἀνδρῶν, γυναικῶν εἰδότα ξυνουσίας.

Ib. κρότος (κρούω), here, clapping of hands, (Plut. 739. ἐγὼ δὲ τῷ χειρὶ ἀνεκρότησ' ὑφ' ἡδουῆς. Plat. Lach. 184, a. ἦν δὲ γέλως καὶ κρότος. 3 Leg. 700, c. κρότοι ἐπάίνους ἀποδιδόντες), but more commonly applied to the sound made by the feet, when dancing. Arist. Lysist. 1319. Eurip. Tr. 550. Cycl. 37. Her. 782.

150. μνέιν (μνέων, to close the mouth, the lips, the eyes.) Arist. Pax, 277. ἀλλ' εὖ τις ὑμῶν ἐν Σαμοθράκῃ τυγχάνει | μεμυημένος. Herodot. II. 51. ὅστις δὲ τὰ Καβείρων ὅργα μεμύηται, τὰ Σαμοθρήκες ἐπιτελέοντι παραλαβόντες παρὰ Πελασγῶν, οὗτος ὁνήρ οὐδεὶς τὸ λέγω. Plat. Gorg. 497, c. τὰ μέγαλα μεμύησαν πρὶν τὰ σμικρά. Pseudo-Plat. Axioch. III. 371. καὶ τὸν περὶ Ἡρακλέα τε καὶ Διόνυσον, κατιόντας εἰς ἄδου, πρότερον λόγος ἐνθάδε μυηθῆναι. Dem. 1351, 24. Λυσίας γάρ δὲ σοφιστής Μετανείρας ὃν ἔραστής ἡβουλίθη πρὸς τοὺς ἀλλοις ἀναλώμασιν ὃν ἀνήλισκεν εἰς αὐτὴν καὶ μυῆσαι. 1352, 1. καὶ αὐτὸς ἀπέσχετο μυήσειν. Andoc. 17, 17. μνῶν μὲν ἀδελφόν. Marm. Oxon. ἀφ' οὐ καθαρισθεὶς ἐν Ἐλευσίνῃ Ἡρακλῆς ἐμνήθη ξένων πρῶτος. Plut. de exil. II. 607. ὁς (Eumolpus sc.).. ἐμύησε καὶ μνεῖ τὸν "Ελληνας. Proclus in Theol. Plat. I. 3. c. 18. καὶ ὥσπερ ἐν ταῖς ἀγιωτάταις τελεταῖς, πρὸ τῶν μυστικῶν θεαμάτων, ἔκπληξε τῶν μνουμένων, οὕτω δὴ κ. τ. λ.

**ΞΑ.** νὴ τὸν Διὸν ἐγὼ γοῦν ὄνος ἄγων μυστήρια.

ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον.

**ΗΡ.** οἱ σοι φράσουσ' ἀπαξάπανθ' ὡν ἀν δέη.

οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν

ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.

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151. In considering this verse, let us be allowed to take the words in such order, as will most conveniently make the reader acquainted with their respective meanings.

Ib. ἄγειν, *to carry*, (cf. infr. 161.) *μυστήρια*, *articles destined for celebrating the mysteries*: such were the *mystic fan*, (emblem of the separation between the initiated and the profane)—the *calathus*, a basket, containing various species of cakes, grains of salt, &c., and when the Bacchic rites were engrafted on the Eleusinian, articles more exceptionable. To these may be added perhaps the torches, which would be required in such numbers for the persons celebrating the rites—myrtle for ornamenting the hair, &c. All these articles were conveyed from Athens to Eleusis on the backs of asses. (Gaisf. Parœm. p. 85. τοῖς μυστηρίοις ἐξ ἀστεος εἰς Ἐλευσίνα ἔκβαζον τὰ πρὸς χρεῖαν διὰ τῶν ὄνων.)

Ib. ὄνος. M. de St. Croix, having pointed to the Egyptian origin of most of the usages observed in the mysteries, adds, “Even the ass, destined to carry that which related to the mysteries, recalled a mythologic trait. Typhon, after his defeat, had fled upon an ass, and the ass had become for this reason the object of public hatred in Egypt. Under the name of *Seth*, the ass had in this country mysteries of his own, and his presence was absolutely necessary in the ceremonies of Isis.” *Mystères du Paganisme*, I. 283.

Ib. ἔγω γοῦν κ. τ. λ. Xanthias resembles the ass of the mysteries in more than one respect: first, because in his way to the initiated, he carries a burden on his back; secondly, because he is going where no uninitiated person was admitted but an ass; and thirdly, and most probably, because his burden, like those of the asses thus laden, was of the heaviest kind. Hence at the end of the verse he flings it from him. ἔγω γοῦν, Dind. Bek. ἔγωγ' οὖν, Br. Th.

152. τὸν πλείω χρόνον. “Thucyd. IV. 117. ἐς τὸν πλείω χρόνον. Soph. Trach. 733. τὸν π. λόγον. ubi χρόνον ed. 1547.” Dob. Cf. Matth. Gr. Gr. 266.

155. Πλούτων. Another name for *Ἄιδης*, and nearly synonymous with *Πλούτος*, (Aristoph. Plut. 727.) because wheat, the greatest riches of the first race of men, was as it were sent up from the

\* “It was not properly the ass, according to St. Epiphanius, who was intended under the name of *Seth*; it was Typhon, of whom the ass was merely the symbol or representative. It is thus the following expressions are to be understood: ὡς τῷ μὲν τῷ ὄντος εἰς ὄνομα τοῦ Σῆθ, δῆθεν τοῦ Τυφῶνος, τελετὰς ἐργάζονται. See Jablonski, Opuscula, ed. Te Water, tom. I. p. 289; Panth. Egypt. tom. III. p. 109.” Silv. de Sacy.

καὶ χαῖρε πόλλ', ὥδελφέ. ΔΙ. νὴ Δία καὶ σύ γε  
ὑγίαινε. σὺ δὲ τὰ στρώματ' αὐθις λάμβανε.

ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι  
πάνυ.

ΞΑ. μὴ δῆθ', ίκετεύω σ', ἀλλὰ μίσθωσαι τινα

other world, and consequently was considered as a gift of Hades. Plato in Cratyl. 403, a. τὸ δὲ Πλούτωνος, τοῦτο μὲν κατὰ τὴν τοῦ Πλούτου δόσιν, ὅτι ἐκ τῆς γῆς κάτωθεν ἀνίeta δὲ πλούτος, ἐπωνομάσθη· δὲ "Αἰδης, οἱ πολλοὶ μὲν μοι δοκοῦσιν ὑπολαμβάνειν τὸ ἀειδές προσειρῆσθαι τῷ ὄντιματι τούτῳ, καὶ φοβούμενοι τὸ ὄντα Πλούτωνα καλοῦσιν αὐτόν. See Pass. in voc. and Creuzer III. 8.

156. χαίρειν πολλά. Aesch. Ag. 555. καὶ πολλὰ χαίρειν ἔνυμφοράις καταξιῶ. Eurip. Hippol. 1451. χαῖρε πολλά μοι, πάτερ. Electr. 1344. χαίρετε δὲ ὑμεῖς πολλά, πολίτιδες. Cf. nos in Ach. 186.

157. ὑγίαινε, *health and happiness to you*. Eccl. 477. ἀλλ' εἴμι σὺ δὲ ὑγίαινε. Βδε, καὶ σύ γ', ὁ Χρέμης. (A little latent irony perhaps belongs to the terms χαίρειν and ὑγίαινειν as here used:—Hercules playing on the fears of Bacchus, by wishing him safely through the perils which he will have to encounter; the latter intimating that a sounder mind, more particularly in matters referring to the tragic stage, would be of no disservice to him. These compliments, however, whatever their nature, having passed, Hercules re-enters his palace, and Bacchus addresses himself to the companion of his journey.)

Ib. στρώματα (*στρώννυμι*), all that is spread, or laid under, for the purpose of lying or sitting upon; as litter, a bed, couch, carpet, coverlet; more particularly bed and table coverlets. Strato ap. Laert. V. 62. καταλείπω δὲ αὐτῷ καὶ τὰ βίβλα πάντα, πλὴν ὡν αὐτῷ γεγράφαμεν, καὶ τὰ σκεύη πάντα κατὰ τὸ συστίτιον, καὶ τὰ στρώματα, καὶ τὰ ποτήρια. Lycon ap. eund. V. 74. δίδωμι δὲ καὶ Δημητρίῳ καὶ Κρίτωνι, καὶ Σύρῳ, κλίνην ἐκάστῳ, καὶ στρώματα τῶν καταλειπομένων. Id. de Pythagora VIII. 19. στολὴ δὲ αὐτῷ λευκὴ, καθαρὰ, καὶ στρώματα λευκὰ ἐξ ἑρίων. Id. ap. eund. 17. τὰ στρώματα δὲι συνδεδεμένα ἔχειν. Frequent in Aristoph. Ach. 1135. Eq. 602. Vesp. 1208. Nub. 37. 1165, &c. In Tragic Greek it is seen under such forms as παρῆσεις κακόστρωτοι. Aesch. Ag. 539. πορφυρόστρωτος πόρος. Ibid. 883. στρωτὰ φάρη. Soph. Tr. 918. στρωτὰ λέκτρα. Eurip. Hel. 1281. See also Blomf. Praefat. in Pers. p. 3, 4.

158. πρὶν καταθέσθαι, a comic extravagance, for *what! when I have just put them down!* Plut. 597. τοὺς δὲ πένητας τῶν ἀνθρώπων ἀρπάζειν πρὶν καταθέναι, (a comparison, however, to which I find that Thiersch objects).

159. μίσθωσαι, imper. middle of μισθοῦν, *to hire*. Herodot. I. 24. μισθώσασθαι πλοῖον ἀνδρῶν Κορινθίων. IX. 34. ὃς μιν οἱ Ἀργεῖοι ἐμισθοῦντο.

*τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.* 160

ΔΙ. ἐὰν δὲ μὴ εὑρώ; ΞΑ. τότε μὲν ἄγειν. ΔΙ. καλῶς λέγεις.

καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν.

οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·

ἀνθρωπε, βούλει σκευάρι εἰς "Αἰδου φέρειν;

160. *ἐκφέρειν, to carry out for burial.* Il. XXIV. 786. *καὶ τότ' ἀριξφέρον θρασὺν Ἐκτορα δακρυχέοντες.* Eurip. Alcest. 732. *οὐ σὺ νεκρὸν ἀντὶ σοῦ τόνδε ἐκφέρεις;* So the word *ἐκφόρα* in Arist. Plut. 1007. Ecl. 926. Eurip. Alcest. 434. Æsch. S. c. Theb. 1025. But the primary passage to which an editor of "the Raneæ" would refer, is the exclamation of Electra in the Oresteian Trilogy:

ἴω λῷ δαία  
πάντολμε μάτερ, δαῖας ἐν ἐκφοραῖς  
ἄνευ πολιτῶν ἀνακτ',  
ἄνευ δὲ πενθημάτων  
ἔτλης ἀνοίμωκτον ἀνδρα θάψαι.

Choeph. (Klaus. ed.) 409.

Ib. *ὅστις ἐπὶ τοῦτ' ἔρχεται, qui hoc negotium in se suscipiat.* Th. Eurip. Bacch. 965. *ἐπὶ τόδε ἔρχομαι.*

161. *ἐὰν δὲ μὴ εὑρώ sc. τῶν ἐκφερομένων τινὰ μισθῶσαι.* Th. Bek. *ἐὰν δὲ μὴ ἔχω.* Dind.

Ib. *ἄγειν sc. τὰ στρῶματα, sub. δεῖ vel κέλευε.* Cf. Ast ad Plat. 1 Leg. 643, b. et nos in Nub. 1032.; and to the examples there given, add Æsch. Prom. Vinct. 737. *οἷς μὴ πελάζειν.* Soph. Electr. 396. *τοῖς κρατοῦσι δὲ εἰκάθειν.* 1373. *ἀλλ' ὅστον τάχος | χωρεῖν ἔσω.* Eurip. Alcm. fr. 6. *δεῖ δὲ ἀρέσκειν τοῖς κρατοῦσι.* Meleag. fr. 20. *τοῖς ζῶντας εὖ δρᾶν κατθανὼν δὲ πᾶς ἀνήρ | γῆ καὶ σκιά.* Hes. Op. 502. *μῆνα δὲ ἀληνιῶνα, κάκ' ἥματα, βούδορα πάντα, | τοῦτον ἀλεύασθαι.*

162. (*A dead body is here borne across the stage.*)

163. *σὲ λέγω μέντοι.* Here again we may look to the Æschylean Trilogy for our primary illustration, in the address which Orestes makes to his father's shade, when finally determined to avenge that father's blood. Choeph. 449. *σέ τοι λέγω, ξυγγενοῦ, πάτερ, φίλοις.* To which add Arist. Plut. 1101. *σέ τοι λέγω, | ὁ Καρίων, ἀνάμεων.* Also Av. 274. 406. Æsch. Prom. Vinct. 980. *σὲ τὸν σοφιστὴν—τὸν πυρὸς ἀλέπτην λέγω.* Soph. Aj. 1228. *σέ τοι, σέ τὸν τῆς αἰχμαλωτίδος λέγω.* Eurip. Bacch. 910. *σέ τὸν πρόθυμον ὄνθ', ἂ μὴ χρεῶν ὄραν | . . Πενθέα λέγω.* Med. 273. *σὲ, τὴν σκυθρωπὸν καὶ πόσει θυμούμενην | Μήδειαν, εἰπον τῆσδε γῆς ἔξω περάν.* Iph. Aul. 855. *ὦ σέ τοι λέγω | τὸν θεᾶς γεγότα παῖδα.* Ion 222. Herc. F. 1217. Rhes. 644. Helen. 554. (λέγω omitted).

164. *σκευάρια, stragulae.* \* *ἡ σκευὴ de omni apparatu, τὰ σκευὴ au-*

\* On the month Lenaeon, so important in the controversy as to the times when, and places where, dramatic representations took place in Athens, cf. Kanngiesser, p. 317, sq. Phil. Mus. II. 275, sq.

NE. πόσ' ἄττα; ΔΙ. ταυτί. NE. δύο δραχμὰς μισθὸν τελεῖς; 165

ΔΙ. μὰ Δῖ, ἀλλ' ἔλαττον. NE. ὑπάγεθ̄ ὑμεῖς τῆς ὁδοῦ.

ΔΙ. ἀνάμεινον, ὃ δαιμόνι', ἐὰν ξυμβῶ τί σοι.

NE. εὶ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγουν.

ΔΙ. λάβ̄ ἐννέ' ὀβολούς. NE. ἀναβιώῃς νυν πάλιν.

ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἰμώξεται; 170  
ἔγὼ βαδιοῦμαι. ΔΙ. χρηστὸς εἶ καὶ γεννάδας.

χωρῶμεν ἐπὶ τὸ πλοῖον. ΞΑ. ὡπ̄, παραβαλοῦ.

tem et rā σκενάρια de impedimento et supellecili omnis generis usurpatatur." Buttm. ad Plat. i Alcib. 113, e. As a bargain is to be made, Bacchus of course uses a diminutive, and sinks his voice at the same time, as if the baggage to be transported were a mere trifle.

165. πόσ' ἄττα, *quae, qualia?* vel, *quanta tandem?* ΤΗ.

Ib. δύο δραχμὰς μισθὸν τελεῖν. Plat. Protag. 311, b. ἀργύριον τελεῖν μισθὸν ὑπὲρ σεαυτοῦ ἔκεινῳ. Lach. 186. c. τοῖς σοφισταῖς οὐκ ἔχω τελεῖν μισθὸν. Xen. Anab. III. 3. 18. τῷ δὲ ἀλλας πλέκειν (σφενδόν sc.) ἔθέλοντι ἀλλο ἀργύριον τελῶμεν.

166. ὑπάγεθ̄ ὑμεῖς τῆς ὁδοῦ, *Get out of the way—Be off,* (addressed to Bacchus and Xanthias.) Cf. Matthiae §. 354, d. The German translators consider the words as addressed to the bearers of the corpse, and translate *forwards!*

167. ἐὰν ξυμβῶ τί σοι, *if you and I can come to a bargain.* Eurip. Med. 735. λόγοις δὲ συμβάσ. Phœn. 599. οὐ γὰρ ἀν ξυμβαῖμεν ἀλλως, η πὲ τοῖς εἰρημένοις. Cf. infr. 771.

169. ἀναβιώῃς. *We in this world should say, I had rather die first!* The speaker in the text merely reverses the phrase. Any attempt at a more recondite explanation of the expression would, I think, be misplaced. For something like a similar mode of expression in the Tragic writers, see Klausen's Choeph. p. 126. Plat. Phæd. 89, b. ἀναβιοῦσθαι. Epin. 974, a. ἀναβιῶναι. (The dead man is carried off the stage.)

170. ὡς σεμνὸς κ. τ. ἐ. *how highly, and with what a grave face the scoundrel carries himself!* Plut. 275. ὡς σεμνὸς οὐπίτριπτος. Cf. Eurip. in Hippol. 92. 492. 961. 1067. Alcest. 789. 816.

Ib. κατάρατος. Soph. ΟΕδ. R. 1343. τὸν δλεθρον μέγαν, τὸν καταρατότατον. Eurip. Hec. 707. κατάρατ' ἀνδρῶν. And. 839. ὃ κατάρατος ἔγω, κατάρατος ἀνδράσιν.

172. χωρῶμεν ἐπὶ τὸ πλοῖον. And where, it will naturally be asked, do the god and his attendant go to take ship or boat on this occasion? If, as Schlegel and Welcker think, the orchestra was here made to represent the Acherusian lake, it will occur to ask,

was the orchestra filled with actual water, or with that conventional substitute, which on our own stage is allowed to pass for water? If the former, how was it admitted, and where did it find an outlet, before the choral troop entered that space, so peculiarly devoted to them and their movements? If the latter, still new difficulties press upon us. Where did Charon's boat find a station before it made its appearance on the lake? That it was on the other side of the lake, and not at first visible to the spectators, is evident from the state of the text. Where did Bacchus embark, and where was he landed? Unable to give any satisfactory answer to this and many similar questions, either from his own resources, or from such <sup>y</sup>books as he possessed, the editor availed himself of the offer of a friend to lay his doubts before that accomplished artist and traveller, Mr. Cockerell, who of all men living is perhaps best acquainted with the construction and machinery of ancient theatres. The kindness of that gentleman supplied him with two solutions of his difficulties, the one so graphic and full of life, the other of so technical and practical a nature, that the editor feels no small pleasure in being allowed to place both before his readers. Mr. Cockerell's first suggestion is, that the whole of the following representation went on *behind* the scenes; the surly discourse of Charon, the variety of voices among the frogs, their croakings, the splashing in the water, the combat, the suspense of the audience as to its issue, the possible upsetting of the boat, &c. all offering, he thinks, so much subject for dramatic effect, that his own mind evidently leans to this as the most desirable mode of explaining the difficulty. "Whoever," writes Mr. C. "has heard M. Alexandre, or the late admirable Matthews, will admit the possibility of this course, and will agree that in such a case the view of the personages, and a tangible representation of all the materials of the scene, would fail in producing on the imagination the lively and droll effects which might thus be communicated, and which the final re-appearance of Bacchus safe and sound would close most happily." If the length of the dialogue should be started as an objection to this hypothesis, Mr. Cockerell's second suggestion is, that this passage over the lake should take place at the *back* of the stage or logeion, which being always, as he supposes, of wood, admitted any arrangement, opening, or shape. "The stage corresponding with the diameter of the theatre," observes Mr. C., "often extended (especially in later days) from 100 to 150 feet;

<sup>y</sup> Genelli's work on this subject the editor has not yet had an opportunity of seeing; but he believes its authority to have much declined of late in the eyes of the learned and scientific. (infr. 646.) Kanngiesser despatches the matter in a couple of lines (p. 182.): he takes up a plank or two from his *lower* stage, (the ingenious writer's theory of a double stage will find a fitter place for observation in a future play,) and apparently he thinks all done which the occasion called for. The ground-plans of Barthélémy and Stiegliz, and the notices of D'Orville, Honel, Barthel, and others, (see Kanngiesser, p. 141.) appear to be derived from excavations and examination of theatres of too recent a date to make them safe references for the older theatre of Æschylus and Aristophanes.

ΞΑ. τουτὶ τί ἔστι; ΔΙ. τοῦτο λίμνη νὴ Δία  
αὐτῇ στὸν ἦν ἔφραξε, καὶ πλοῖόν γ' ὥρῳ.

ΞΑ. νὴ τὸν Ποσειδῶνα, κᾶστι γ' ὁ Χάρων οὐτοσί. 175  
ΔΙ. χαιρός ὁ Χάρων, χαιρός ὁ Χάρων, χαιρός ὁ Χάρων.

if therefore a channel were cut at the back of the logeion, wide enough to admit the boat and the frogs, with the aid of a scene at the back, the representation would be complete, and the length would admit of all the passages which occur in the ferry." Of the mode in which the Frogs themselves, those important actors in the scene, made their appearance, Mr. Cockerell does not speak; but it is presumed that it was much after the fashion of those of the great Italian poet.

E com' all' orlo dell' acqua d' un fosso  
Stan li ranocchi pur col muso fuori,  
Si che celano i piedi, e l' altro grosso;  
Si stavan, &c. Inferno, Cant. 22.

E'en as the frogs, that of a wat'ry moat  
Stand at the brink, with the jaws only out,  
Their feet, and of the trunk all else conceal'd,  
Thus on each part, &c. CARY.

Ib. ὁδπ, οօօρ, οօօρ. A term used by Greek rowers, when ceasing their operations. Cf. Av. 1395. Instead of ὁδπ, ὅπ, (Schutz's reading in Æsch. Suppl. 806.) the late editors, Wellauer and Scholefield, read ἰδφ, ὅμ.

Ib. παραβαλοῦ (τῷ κωπίᾳ sc. cf. infr. 260.), *Push the boat, that it may proceed, or, Put to shore.* Cf. nos in Eq. 741. But to whom are these words addressed? Charon had no lacquey, that we ever heard of, and he brought with him no passengers from the Hades-side of the lake, to assist in the operations of his ferry. We must therefore consider him, I think, as addressing some soul whom he is just about to land on the other side of the lake, and whom he has compelled to assist in his operations, just as he afterwards compels Bacchus to take the oar. That the boatman himself is not yet visible either to Bacchus or the spectators, is clear from vv. 174-5.

173. τοιτὶ τί ἔστι; (Xanthias speaks, gazing with astonishment on the scenic lake.)

174. ἦν ἔφραξε, Herc. sc.

176. At the first of these three greetings, Bacchus makes a low reverence—he then shifts his ground a little, and makes a second reverence—a third shifting of ground, and a third reverence follow. The joint gravity and politeness with which this is done, of course excite a loud laugh. Æsch. Eum. 968. χαιρέτε, χαιρέτε δ' αὐθίς, ἐπιδιπλοίζω.

XA. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων ;  
τίς ἐσ τὸ Λήθης πεδίον, ἡ 'σ ὄνου πόκας,

177. Charon imitates the well-known cries of boatmen, plying for a fare. " Who's for the place where ills and troubles are at rest?" " Who's for the land where all things are forgotten?" " Who's for the country where asses have fleeces?" " Who's for the folk with whom Cerberus dwells?" " Who's for the crows?" " Who's for Tænarus?"

Ib. ἀναπαύλας. Plat. 2 Leg. 653, d. ἀνάπαυλας τῶν πόνων. Soph. Phil. 878. κακοῦ λήθη τις εἴναι κάναπανδα. Eurip. Fr. inc. CLV. 13. εὑρεῖν μόχθων ἀνάπαυλαν. The following fragment of the same poet is of a more important nature. I give it as found in Clemens of Alexandria (Strom. V. p. 581, e.) with that writer's interpretation of the passage, leaving the value of that interpretation (surely a fanciful one) to be estimated by the reader's own judgment. Πάντι θαυμαστώς δὲ ἐπὶ τῆς σκηνῆς φιλόσοφος Εὐριπίδης τοῖς προειρημένοις ἦμιν συνῳδὸς διὰ τούτων εὐρίσκεται, πατέρα καὶ νιὸν ἄμα οὐκ οἶδ' ὅπως αἰτιστόμενος

Σοὶ, τῷ πάντων μεδέοντι, χοὴν  
πέλανόν τε φέρω, Ζεὺς εἴτ' Αἰδής  
δηνομάζομενος στέργεις· σὺ δέ μοι  
θυσίαν ἀπυρον παγκαρπείας  
δέξαι πλήρη προχυθείσαν.

δοκάρπωμα γάρ ὑπὲρ ἡμῶν ἀπυρον θῦμα δὲ Χριστός. καὶ ὅτι τὸν σωτῆρα  
αὐτὸς οὐκ εἰδὼς λέγει, σαφὲς ποιήσει ἐπάγων

Σὺ γάρ ἔν τε θεοῖς τοῖς οὐρανίδαις  
σκῆπτρον τὸ Διὸς μεταχειρίζων  
χθονίων δὲ "Αἰδη μετέχεις ἀρχῆς.

ἔπειτα ἀντικρυς λέγει

Πέμψον μὲν φῶς ψυχᾶς ἀνέρων  
τοῖς βουλομένοις ἀθλους προμαθεῖν,  
πόθεν ἔβλαστον, τίς ρίζα κακῶν,  
τίνα δεῖ μακάρων ἐκβυσαμένους  
εὑρεῖν μόχθων ἀνάπαυλαν.

178. ἐσ ὄνου πόκας=land of nowhere, there being of course no place where asses have fleeces to be shorn.

\* But the reader may say, Was not Euripides the fellow-pupil and constant associate of Socrates; and did not the latter advance opinions somewhat similar to these? Undoubtedly he did, in a dialogue (Alcib. 2.) which is generally put into the hands of young readers, as a Platonic production, and as consequently exhibiting the opinions of the son of Sophroniscus, but which no mature scholar will admit to be either the one or the other. Like the dialogue to which we have just referred, it must be owned that the five concluding anapaests in our present quotation smell strongly of those early schools of fabrication and interpolation, by which the doctrines taught by revelation and those educed by natural reason have been so often confounded, fabrications which the scholarship of the Christian Fathers did not always enable them to detect, and deal with as they ought to have done.

ἢ 'σ Κερβερίους, ἢ 'σ κόρακας, ἢ 'πὶ Ταίναρον ;  
 ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε. ΔΙ. ποῦ σχήσειν  
 δοκεῖς ; 180  
 ἐς κόρακας ὄντως ; ΧΑ. ναὶ μὰ Δία, σοῦ γ' οὔνεκα.  
 ἔσβαινε δή. ΔΙ. πᾶν, δεῦρο. ΧΑ. δούλον οὐκ ἄγω,  
 εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.

Ib. πόκες, *shearings*, (see Buttmann's Gr. Gr. p. 221.) πόκος, *wool*, occurs in Soph. Trach. 677. Eurip. Elect. 516.

179. Κερβερίους, *people among whom Cerberus dwells*, not without allusion to the Homeric Cimmerii.

Ib. Ταίναρος, a dark shady place at the foot of Malea, a promontory of Laconia. In a deep chasm belonging to it, ancient imagination discerned a passage to the infernal regions. Bergler quotes Virg. 4 Georg. 467. "Tænarias etiam fauces, alta ostia Ditis." A still more appropriate illustration may be found in the Herc. Furens. 23. Ταίναρον διὰ στόμα | βέβηκ' (Herc. sc.) ἐς ἄδου. Cycl. 292. Ταίναρον λιμῆν | Μαλέας τ' ἄκροι κενθμῶνες.

180. σχήσειν, *appellere*. (Cf. infr. 1173.) Soph. Phil. 305. οὐκ ἐνθάδ' οἱ πλοῖ τοῖσι σάφροσιν βροτῶν. | τάχ' οὖν τις ἄκων ἔσχε. Solon. fr. V. 65,

πᾶσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδέ τις οἴδε  
 ποῦ σχήσειν μέλλει, χρήματος ἀρχομένου.

The compound form occurs frequently in the Philoctetes of Sophocles. 220. τίνεις ποτ' ἐς γῆν τίνδε ναυτιλφπλάτῃ | κατέσχετ; 236. τίς σ', ὁ τέκνον, προσέσχε; 243. τίνι στόλῳ προσέσχες τίνδε γῆν; 269. ἥρικ' ἐκ τῆς ποντίας | Χρύσης κατέσχον δεῦρο ναυβάτῃ στόλῳ. Eur. Hel. 1226. πόθεν κατέσχε γῆν;

181. σοῦ γ' οὔνεκα, *as far as you are concerned*. The idiom has been largely illustrated in preceding plays. Add, or repeat from the tragedians, Soph. Phil. 774. θάρσει προνοίας γ' οὔνεκ'. Eurip. Phœn. 879. Ἐτεοκλέους μὲν οὔνεκ' ἀν κλῆσας στόμα, | χρησμοὺς ἐπέσχον. Hel. 1274. πλούτου λέγ' οὐνεχ' δι τιθέλεις (*dic quod ad sumptus attinet, quicquid voles. Musg.*). So also ἐκατι. Aesch. Pers. 343. πλήθους μὲν ἀν σάφ' ἵσθ' ἐκατι βαρβάροις | ναυσὶν κρατῆσαι. Choeph. 208. ἐπεὶ τι νῦν ἐκατι δαιμόνων κυρῶ; ib. 430, 431. Eurip. Hel. 1202. ὡς ἀν πόνου γ' ἐκατι μὴ λάθῃ με γῆς | τῆσδ' ἐκκομισθεῖσ' ἀλοχος.

183. περὶ τῶν κρεῶν, *carcasses*. Various explanations have been given of this difficult a passage; but one connected with the pro-

a. The interpretation last given, viz. that by Thiersch, is here subjoined. "Sensus est: nisi pugnae navalium interfuit et eo sibi libertatem paravit. Est quidem, quod jam scholiasta vidit, περὶ τῶν κρεῶν dictum pro περὶ τῶν σωμάτων." (The Scholiast refers to a senarius in the Chryses of Sophocles, evidently from the few fragments remaining, a satyro-comic performance; τοιοῦτος ὡν ἔρξεις τοῦδε (ἄρξεις σὺ Br.) κρέως.)

ΞΑ. μὰ τὸν Δῖον, οὐ γὰρ ἀλλ' ἔτυχον ὁφθαλμῶν.

ΧΑ. οὐκούν περιθρέξει δῆτα τὴν λίμνην κύκλῳ; 185

ΞΑ. ποῦ δῆτ' ἀναμενῶ; ΧΑ. παρὰ τὸν Αὐαίνου λίθον,

Fessional career of Charon has not been noticed. In the first part of the verse Charon speaks as an Athenian might be supposed to do, with whom the dastard slave, who had not purchased his freedom by being present at the battle of Arginusæ, must have been subject to many a taunt; but at the word *tῶν* Charon pauses, and the *ferryman* prevails over the *Athenian*. All souls ferried over the Acherusian lake paid, as we have seen, one or two obols, and Charon was evidently not insensible to the charms of his fee. But the bodies of unburied persons had to remain, as we know, on the banks of the Styx 100 years, during all which time Charon was out of his passage-money. Hence whatever the battle of Arginusæ might be to others, to *him* it was only the battle, in which so many dead bodies or carcasses had to be recovered for the rites of sepulture, and as such he accordingly characterises it.

184. ὁφθαλμῶν, *to suffer in the eyes*. Herodot. VII. 229. ὁφθαλμῶντες ἐσ τὸ ἵσχατον. (Some temporary allusion is here made, which cannot now be understood. Thiersch supposes that some Athenian is here ridiculed, who had made a similar excuse.)

186. Αὐαίνου λίθον. The scholiast mentions a place of this name in Athens, and refers to a sort of proverbial expression used by those who had to wait a long time: *ἀνος γέγονα προσδοκῶν*. Something more than this I think is meant. Αὐαίνου, which at first appears to be the name of a man, is in fact the imperative of the verb *ἀνανύμαι*, *be thou withered, or dried up*. (Æsch. Choeph. 254. πᾶς ὅδ' αὐανθεὶς πνθμήν. Soph. El. 819. ἄφιλος αὐανῶ βίον. Phil. 954. αὐανοῦμαι τῷδ' ἐν αὐλίᾳ μόνος. Arist. Fr. Inc. ἀστ' ἔγωγ' ηλανόμηρ | θεώμενος.) As Charon pronounces the word, the Xanthias-Silene lays his hand upon his belly, as if that portly receptacle had already begun to feel the <sup>b</sup> *withering process denounced against*

<sup>a</sup> As the great Æschylean Trilogy gives more or less colouring to the thoughts of Aristophanes throughout the whole of the present drama, we shall not be surprised to find more or less allusion to the *drying* and *withering* process throughout that Trilogy itself. What, for instance, is to become of Orestes, if he does not execute the task imposed upon him by his father's shade?

πάντων δ' ἀτιμού κλεφτού θνήσκειν χρόνῳ,  
κακῶς ταριχευθέντα παμφθάρτῳ μόρῳ. Choeph. 289.

And how is he to be handled by the Furies, when he *has* performed the deed?

ἀλλ' ἀντιδοῦναι δεῖ σ' ἀπὸ ζῶντος ροφεῖν  
ἐρυθρὸν ἐκ μελέων πέλανον· ἀπὸ δὲ σοῦ  
βοσκάν φερομένα πάμποτος τοῦ δυσπότου.  
καὶ ζῶντά σ' ἰσχνάναστ', ἀπέξομαι κάτω  
ἀντιπόνους τίνεις μητροφόνας δόσας.  
Eum. 254, sq. (Müller's ed.)

ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; ΞΑ. πάνυ μανθάνω.

οἵμοι κακοδαιμων, τῷ ξυνέτυχον ἔξιών;

it, and then observes, in the true spirit of Greek superstition, “On what ill-omened object did I stumble, when I first quitted my house ?” Translate : *withering-stone*.

187. ἐπὶ ταῖς ἀναπαύλαις. What resting-places are here intended ? The commentators are silent. A reference to the customs of the Eleusinian processions will, I think, tend to explain the word in the text, and also throw light on the *stone* alluded to in the preceding verse. In going to and from Eleusis, it was customary for the sacred procession to make certain halts. (St. Croix, I. 141. 329. 332.) For instance, in going from Athens to Eleusis, it stopped among other places in the Ceramicus, near the altar of Eudanemus. On its return, it made a halt at the wild <sup>c</sup> fig-tree, near which, according to some accounts, the rape on Proserpine was committed. A still longer halt was made at the bridge Cephissus, for purposes which we shall hereafter have to explain. Among these halts was none made at the λίθος ἀγέλαστος, or the stone on which Ceres sat in her first paroxysms of grief? Such an omission was not very likely ; and for this λίθος ἀγέλαστος the λίθος αἴαίνοις seems to be substituted by Charon, in order to have a hit at the huge rotundity of the Xanthias-Silenus.

188. τῷ ξυνέτυχον. Soph. ΟΕδ. Col. 1482. ἐναισίῳ δὲ συντύχοιμι (δαιμόνι). Phil. 683. οὐδὲ ξειδον μορφα | τοῦδε ἔχθιονι συντυχόντα θνατῶν. Eurip. Herac. 638. ποῦ σοι συντυχών ἀμυημονῶ;

Ib. τῷ ξυνέτυχον ἔξιών. (Xanthias speaking to himself.) For proofs of this Greek feeling of deriving good or bad omens from the nature of the object which first met the eye of a person leaving his house, Thiersch refers to Xen. Mem. I. 1. 3. Æsch. Prom. 485, sq. Xen. Cyrop. VIII. 7. 3. Sympos. IV. 48. Schol. Pind. Olymp. 12, 10. Add infr. 1239. and Arist. Eccl. 792. The subject has been discussed, with his usual profuseness of learning, by Blomfield, in his Gloss. in Prom. Vinct. p. 163.

In the dreadful bann, which the same sisterhood pronounce generally upon the guilty—a bann to which the paeanic metre, the clash of the final syllables, and the piercing flute-music, by which it was accompanied, must have given prodigious effect—we find almost the very word in our text :

ἐπὶ δὲ τῷ τεθυμένῳ  
τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,  
ὄμοις ἐξ Ἐρινύων,  
δέσμιος φρενῶν, ἀφόρμικτος αὐνοὰ βροτοῖς. Ib. 316, sq.

<sup>c</sup> Hence Philostratus, in his account of the Athenian Apollonius : ἐτάφη δὲ ἐν τῷ προαστείῳ τῆς ἐν Ἐλευσίνῃ λεωφόρου, ὅνομα τῷ προαστείῳ, ιερὰ συκῆ. τὰ δὲ Ἐλευσιόθεν ιερὰ, ἐπειδὴ ἐσ ἀστυ ἄγωσιν, ἐκεῖ ἀναπαύονται. Vitæ Sophist. L. II. XX. 3.

ΧΑ. κάθιξ ἐπὶ κώπην. εἰ τις ἔτι πλεῖ, σπευδέτω.

οὗτος, τί ποιεῖς; ΔΙ. ὃ τι ποιῶ; τί δὲ ἄλλο γένη; 190  
ἴω πὶ κώπην, οἶπερ ἐκέλευσάς με σύ;

ΧΑ. οὐκον καθεδεῖ δῆτ' ἐνθαδδί, γάστρων; ΔΙ. ἴδού.

ΧΑ. οὐκον προβαλεῖ τὸ χεῦρε κάκτενεῖς; ΔΙ. ἴδού.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβάς

ἔλας προθύμως; ΔΙ. κάτα πῶς δυνήσομαι,

195

189. κάθιξ (sc. σεαυτὸν, cf. Soph. OEd. Col. 21.) ἐπὶ κώπην. (Charon addresses himself to Bacchus; then turns to the shore, and pries for more passengers.)

Ib. κώπην. Eurip. Alcest. 371. οὐπὶ κώπη ψυχοπομπὸς .. Χάρων.

190. Charon turns round, and instead of finding Bacchus seated at the oar, for the purpose of assisting in the navigation, finds him sitting on the oar. Hence his exclamation, οὗτος, τί ποιεῖς;

Ib. τί ποιεῖς; ΔΙ. ὃ τι ποιῶ; This mode of reply has been explained in former plays. See Matth. Gr. Gr. §. 488.

191. ίω πὶ κώπην. Aesch. Suppl. 826. ίω σ' ἐπ' ἀμίδα (navem). Eurip. Alcest. 451. ὅς τ' ἐπὶ κώπῳ | πηδαλίῳ τε γέρων | νεκροπομπὸς ιζει. Soph. Antig. 1000. εἰς παλαὶν θάκον δρυθοσκόπον | ίζων.

192. γάστρων, tun-belly.

193. προβάλλεσθαι, manus e pallio promittere. DIND.

Ib. ἔκτείνειν, extendere (sc. manum. Eurip. Bacch. 971. ἔκτείνει χεῖρας. Alcest. 784. οὐδὲ ἔξετεινα χεῖρα. also Ion 975. Elect. 828.) here perhaps remum.

Ib. ίδού, 'tis done. Bacchus here sits down to the oar, but commences his attempts at rowing in a very awkward manner.

194. οὐ μὴ φλυαρήσεις ἔχων; will you not not play the trifler? i. e. do not play the trifler, but stick to your oar. Two idioms are here involved, which we must take in order: and first of the two negatives interrogative, which are equal to one negative positive. Eurip. Hippol. 213. οὐ μὴ παρ' ὅχλῳ τάδε γηρύστει: 602. οὐ μὴ προσοίσεις χεῖρα; Elmsley (ad Med. 1120.) adds Androm. 758. Suppl. 1066. Bacch. 343. 791. El. 383. 982. Cf. infr. 289. 435. 492.

Ib. φλυαρήσεις ἔχων. The participle is nearly redundant. Cf. nos in Nub. 132. 491. To the examples there given, add Plat. Euthyd. 295, d. ἔχων φλυαρεῖς, καὶ ἀρχαιότερος εἰ τοῦ δέοντος. Gorg. 497, a. προῦθι γε ἐτι εἰς τοῦμπροσθεν, ὅτι ἔχων ληρεῖς. Theoc. XIV. 8. παίσθεις ἔχων. Cf. infr. 492.

Ib. ἀντιβάίνειν, here, to set the feet against the boat, or the stretcher. Eurip. Bacch. 1124. πλευραῖσιν ἀντιβάσα τοῦ δυσδαιμονος. Soph. Elect. 575. βιασθεὶς πολλὰ, κάντιβάς.

195. ἐλαύνειν, to row. (ἔλας Attic fut. for ἐλάσσει). ellipt. Vesp. 684., ἐλαύνων καὶ πεζομαχῶν καὶ πολιορκῶν. full. Eq. 1366. ναῦς ἐλαύνουσιν μακράς.

ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος  
ών, εἴτ' ἐλαύνειν; ΧΑ. ράστ' ἀκούσει γὰρ μέλη  
κάλλιστ', ἐπειδὴν ἐμβάλῃς ἄπαξ. ΔΙ. τίνων;  
ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευ  
δή.

ΧΑ. ωὸπ ὅπ ωὸπ ὅπ.

20—

ΒΑ. βρεκεκεκέξ κοάξ κοάξ,

196. ἀθαλάσσωτος, Att. ἀθαλάττωτος=ἀθάλασσος (Menand. ap Athen. IV. 132, f. Ἀρκαδικὸς τοῦναντίον, | ἀθάλασσος, ἐν τοῖς λοπαδίοις ἀλίσκεται) unversed in naval matters.

Ib. ἀσαλαμίνος, no Salaminian: ergo, laying no claim to nautical skill, like the natives of that island. Is not the whole verse a preparatory hit at *Æschylean*, as well as *dithyrambic* compound privatives? Cf. infr. 802.

198. “ἐμβάλλεις, intell. τὰς κώπας.” ΤΗ. Rather τὰς χεῖρας κώπας ἐμβάλλειν. Od. X. 129. αἴψα δὲ ἐμοῖς ἑτάροισιν ἐποτρύνας ἐκέλευσα | ἐμβαλέειν κόπησι. Cf. nos ad Equit. 584.

199. Thiersch punctuates βατράχων, κύκνων, θαυμαστά. But should not these commas be omitted, and βατράχων κύκνων be translated *swan-frogs*, following the same sort of construction as sup. 133. ἀνὴρ ναύτης—ἀνὴρ ποιητής—φῶς λατρὸς, &c.?

Ib. κύκνων. “In all places where the emigrants from Canaan, whose ensign was the swan, settled, they were famous for their hymns and music; all which the Greeks transferred to birds, and supposed that they were swans, who were gifted with this harmony. When, therefore, Plutarch tells us, that Apollo was pleased with the music of swans, and when *Æschylus* mentions their singing their own dirges, they certainly allude to *Ægyptian* and Canaanitish priests, who lamented the death of Adonis and Osiris.” Bryant's Analysis, vol. I. p. 380.

Ib. κατακέλευ, give the κέλευσμα, i. e. the measure according to which the oars are to be rowed. See Blomf. Gloss. in Pers. p 144. where the subject is fully illustrated.

201. A reader and an editor of Aristophanes cannot be supposed to look at the following little effusion with precisely the same eye. To the former it can hardly be otherwise than a source of unmixed amusement; the latter has his mirth mixed with a dash of spleen, when he considers how much more than its due this little extravaganza has usurped by giving a name to the drama, and thus tending to draw the minds of readers from the true object of the piece. As an attempt, however, has been made to rectify all this in the Introductory matter, we will no longer step between the reader and his mirth; if he should even think fit to bestow a passing laugh on what upon the whole it has been thought more proper to “taboo with brackets—“nos non valde recalcitrantes habebit,” as

Βρεκεκεκέξ κοὰξ κοάξ.  
 λιμναῖα κρηνῶν τέκνα,  
 ξύναυλον ὑμνων βοὰν  
 φθεγξώμεθ', εὐγηρυν ἐμὰν ἀοιδὰν,  
 κοὰξ κοάξ,  
 ἦν ἀμφὶ Νυστίουν

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The commentators say. (For some remarks on double choruses in Greek plays, see Boeckh's Gr. Tr. Princ. p. 61, and Müller's "Erste Abhandlung über die äussere Darstellung der Eumeniden.")

203. λιμναῖα κρηνῶν τέκνα, *children of the marshy founts.* Though the language and construction of the following effusion may be partially illustrated from the remains of the Tragic writers, yet to make those illustrations complete, we want the writings of the dithyrambic poets of the <sup>c</sup>day, all of which have unfortunately perished. To us the humour of such effusions must consequently be humour addressed, if I may so say, to the eye, rather than to the ear; humour, which, like much more in this drama, may be conceived, but cannot well be expressed. Our object must be to give the words as tolerable a sense as possible, leaving their harshnesses and violences of construction to the reader's imagination.

204-5. "Let us raise (*φθεγξώμεθα*) in concert with flutes (*ξύναυλον*) high-sounded hymns, (*ὑμνων βοὰν.*)"

Ib. ξύναυλος. Eurip. Electr. 884. Ίτω ξύναυλος βοὺ χαρῷ. Cf. nos in Eq. 9.

Ib. ὑμνων βοάν. Eurip. Ion 511. ίαχᾶς ὑμνων. Troad. 516. ὑμνων φῶάν.

205. φθέγγεσθαι. / Eurip. Hipp. 884. μέλος φθεγγόμενος. Iph. T. 1385. ἐφθέγξατο | βοΐ τις. Cf. infr. 240.

Ib. εὐγηρυς (*γῆρυς*, Soph. OEd. T. 187. Eurip. Alcest. 990. Rhes. 294. 550. 611. and elsewhere), *melodious.*

Ib. ἀοιδὰν, Dor. for ἀοιδήν. Aesch. Ag. 952. ἀκέλευστος ἄμυσθος ἀοιδά. Eurip. Med. 425. λύρας ὥπασε θέσπιν ἀοιδὰν, and elsewhere.

204-6. βοὰν—ἀοιδὰν—κοάξ. For specimens of Aeschylean *apposition*, who, following in the wake of the dithyrambic poets, naturally used a similar boldness of expression, see infr. 1249.

207. Νυστίουν. "Where did not Greece," says the learned Creuzer (III. 101.), "seek or find a holy Nysa? In Thrace, in Caria, in Egypt, in Arabia, in Aethiopia, and in India. Lydia had in all probability also its Nysa, whence Euripides in his Bacchae makes his Dionysus come to Thebes." See also Schoen, p. 120. But to

e The nearest approximation to such constructions in modern literature will be found (if the editor may trust to his recollections of the readings of bye-gone years) in the Spanish writer Gongora (by whom Quevedo did the same kind offices, as Aristophanes did by Cinesias and his brethren,) the Italian poet Redi, (more particularly in his "Ditirambico di Bacco,") and the English imitators of the Della Cruscan school of poetry, whom the vigorous satire of the late Mr. Gifford scattered to the four winds of heaven.

*Διὸς Διώνυσον ἐν  
Λίμναις ιαχήσαμεν,*

come to verbal illustrations : Soph. Inc. Trag. XCIV. 2. Νῦσαν, ἦν διούκερως | "Ιακχος αὐτῷ μάιαν ἡδίστην νέμει. Antig. 1131, σε (videtur sc.) Νυσιῶν ὄρεων | κισσήρεις ὔχθαι. Eurip. Bacch. 556. πόθι Νύσας ἄρα τᾶς θηροτρόφου θυροφορεῖς | θιάσους, ὃς Διόνυσε.

οὐ τάδε Βρόμιος, οὐ τάδε χοροὶ<sup>1</sup>  
βάκχαι τε θυροσοφόροι,  
οὐ τυμπάνων ἀλαλαγμοὶ<sup>2</sup>  
κρήμασι παρ' ὑδροχύτοις,  
οὐκ οἶνον χλωρὰν σταγόνες,  
οὐ δὲ Νύσα μετὰ Νυμφῶν.

Eurip. Cycl. 63.

See further Creuzer's Symbolik III. 122. 124. IV 196, sq. 237. 208. Διὸς Διώνυσον. Eurip. Bacch. 550. ἐστορῆς τάδ', ὃς Διὸς παι Διόνυσε;

209. Λίμναι. The *Limnae* of Athens, like the *Brühl* of Leipzig, Gotha, and other German towns, (see Pass. in voc.) was a low, swampy district, forming part of the metropolis. In it was situated that oldest temple of Bacchus, where his mystic rites were annually solemnized in the month Anthesterion, corresponding with our February. Cf. Nonni Dionys. XXVII. 307.

Ib. ἦν (ἀοἰδὴν sc.) ιαχήσαμεν. Aesch. Sept. e. T. 865. ὑμνον Ἐρινός λαχεῖν. Eurip. Tr. 519. μέλος εἰς Τροίαν ιαχήσω. A learned writer in the Quarterly Review, IX. 360. proposes to read ιακήσαμεν. λίμναισιν ἀχήσαμεν. Dind.

Ib. "ιαχήσαμεν, intelligendum est cantare solemus." RUHNKEN. For the impropriety of this interpretation in a grammatical point of view, Kanngiesser refers to Buttmann's Gr. Gr. §. 138. For the inaccuracy of the reasoning founded on it by Rubnken and his

<sup>d</sup> In the Ptolemaic pomp of Bacchus (Athen. V. 198, e.), ΝΥΣΑ figures on an immense platform, or wagon (*τετράκυκλος*), after the following magnificent manner. Μετὰ δὲ ταύτας ἔγετο τετράκυκλος πηχῶν ὅκτὼ πλάτος ὅπδ ἀνδρῶν ἐξηκοντα, ἐφ' ἣς ἔγαλμα Νύσης ὁκτάπτυχη καθίμενον, ἐνδεδυκός μὲν θάψινον χιτῶνα χρυσοποιείλον, ἵματον δὲ γυμφέστο λακωνικόν. ἀνιστάτο δὲ τοῦτο μηχανικῶς, οὐδεὺς τὰς χεῖρας προσάγοντος· καὶ σπεῖσαν ἐκ χρυσῆς φιάλης γάλα, πάλιν ἐκάθητο. εἶχε δὲ ἐν τῇ ἀριστερᾷ θυρών ἀπειμένον μέτραις. αὕτη δ' ἀπετεφάνωτα κισσίνῳ χρυσῷ, καὶ βότρυσι διαλίθους πολυτελέσιν. εἶχε δὲ σκιάδα· καὶ ἐπὶ τῶν γωνιῶν τῆς τετρακύκλου κατεπειγοντα λαμπτάδες διάχρυσοι τέτταρες.

<sup>e</sup> The account given by the learned Creuzer (Symbolik III. 321, sq.) is precisely what we should expect to find, when the secret worship of Bacchus had become united with that of Ceres. Amidst the functionaries of both we find the king-archon, and his Epimeletae, a Daduchus, and a Hieroceryx. The oath pronounced by the priestesses of Bacchus is precisely of that character, which we should expect from the chaste priestesses of Ceres. (See the oath, infr. 240.) Lustration by water and purification by fire—the myrtle worn instead of the ivy—the sacrifice of swine instead of goats, these and other things belong to the Eleusinian rites, while the fawn and panther-dress, and impure exhibitions, which it is not necessary to characterize too closely, belonged as properly to the Bacchic rites. Of the amalgamation between the two worshipes, the learned writer does not seem to have been distinctly aware, which makes this unconscious testimony more valuable.

*ἰνίχ' ὁ κραυπαλόκωμος*

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adherents, see Kanngiesser's Dissertation on what Festivals dramatic representations took place among the Athenians. For a probable meaning of the word in this particular place, and other incidents connected with it, see our prefatory remarks.

210. *κραυπαλόκωμος*, (*κραυπάλη*, intoxication and the head-ache which follows; *κῶμος*, a revelry.) To enter more fully into the meaning of this compound, we must recall the reader's attention to the three days' Festival of Anthesteria, explained in a former play. (Acharn. 181. 874. 910.) Of these three days the first was devoted to tapping the casks, which contained the last year's vintage. The tasting, the sipping, the gossip, and the world of learned discourse among the wine-bibbers and wine-growers of Athens on such an occasion will easily be imagined. "Ah, neighbour mine, Charinades, I told you what would be the consequence of trying the Pramnian grape in that heartless soil of yours; but take your potations, man, with me to-morrow, and though we live not a stone's throw apart, you will see what the mere turn of a corner does in these matters." "Not so much amiss, son of Damon, and had the pruning been more delicately handled—but hearkye, my good friend; when next year's vines require hoeing (*τυντλάζειν*), keep that fellow Manes, and that glib-tongued idler from Syria, wider apart; two such ne'er-do-wells come not within word-shot of each other, but, believe me, there is ten times more talk than work." "Nectar, saidst thou? by the gods, man, here's stuff to recreate a soul in the very jaws of death! Well, deep as the goblet is, I must see the bottom of it! and, mark me, though an 'invitation should come from Bacchus's own high-priest to-morrow, I promise you I celebrate the pitcher-feast with none but *you*. Well, if you insist upon another goblet—." The feast of Pitchers followed, and if the Pithoigia had been a day of *sayings*, the Choes was a day of *doings*. North, south, east, west, nothing was seen in Athens but jollity and mirth: the midnight stars found not the revellers divorced from their cups. The third morning's sun brought with it the Chytrae ceremony, and all Athens was of course, from the preceding day's debauch, one universal head-ache. Could a walk through the marshes, or any other *cooling* spot, be out of place on such an occasion? (Illustrations of the word *κραυπάλη* occur in Ach. 277. ἐκ κραυπάλης | ἔσθεν εἰρήνης ροφήσει τρύφλιον. Vesp. 1255. ἀποτίνειν ἄργυρίουν ἐκ κραυπάλης. To instances of the word *κῶμος* given by us in Ach. p. 206. add Aesch. Ag. 1160. *κῶμος* ἐν δόμοις μένει. Eur. Bacch. 1166. δέχεσθε κῶμον Εὐτίου θεοῦ. Cycl. 39. Βακχίδικώμος συνασπίζοντες. 445. ἐπὶ κῶμον ἔρπειν. Alcest. 820. κῶμον καὶ γέλωτος ἄξια. 941. πολυήχητος κῶμος. Phoen. 796.

ω̄ πολύμοχθος Ἀρης, τί ποθ' αἴματι  
καὶ θανάτῳ κατέχει, Βρομίου παράμονος ἑορταῖς;

<sup>f</sup> Cf. infr. p. 63.

τοῖς ἱεροῖσι χύτροισι  
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὅχλος.  
βρεκεκεκέξ κοάξ κοάξ.  
ΔΙ. ἐγὼ δέ γ' ἀλγεῦν ἄρχομαι  
τὸν ὄρρον, ὃ κοάξ κοάξ.  
ὑμῖν δ' ἵσως οὐδὲν μέλει.

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ἀλλὰ σὺν ὅπλοφόροις, στρατὸν Ἀργείον ἐπιπνέσας  
αἴματι Θήβας, κῶμον ἀναυλότατον προχορέεις,  
οὐ πόδα θυρσομαῆ νεβριῶν μέτα δινέεις κ. τ. ἔ.

211. τοῖς ἱεροῖς χύτροισι, at the time or celebration of the sacred festival of the Chytrae. Matth. Gr. Gr. §. 406, a.

212. χύτροι. The third day of the festival above-mentioned, and so termed from the pots of pulse offered to Ἐρμῆς χθόνιος. Athen. IV. 129, d. ἡσυχίας δὲ γενομένης, ἐπεισβάλλοντον ἡμῖν οἱ καὶ τοῖς Χύτροις τοῖς Ἀθήνησι λειτουργήσαντες. Ib. 130, d. Ληγαῖα καὶ Χύτροις θεωρῶν. Alciph. Epist. I. II. ep. 3. ποίους Χύτρους; See also Kann-giesser, p. 211. 280. 290, sq. 329.

213. κατὰ, through. Eurip. Hec. 917. κατ' ἄστυ. Hel. 1164. καθ' Ἑλλανίαν. 1175. κατ' ἀνθρώπων πόλεις. Phœn. 151. κατ' ὄρη. 215. κατὰ πόντον.

Ib. τέμενος (τέμνω), translate demesne. prop. any portion of land set apart for a person: more particularly a portion of ground without boundaries, set apart and dedicated to a god: commonly a sacred wood, with a temple, chapel, or altar. (Il. VIII. 48. XXIII. 148. Od. VIII. 363. Hes. Sc. 58. Arist. Plut. 659. Lysist. 483. Aeschyl. Pers. 371. (τέμενος αἰθέρος.) Soph. Cœd. Col. 136. Trach. 756. (τέμενιαν φυλλάδα). Eurip. Med. 1376. Andr. 253. Suppl. 1221. Herc. F. 1332.) I quote the following passages relative to the word from St. Croix, where he speaks (I. 138, 9.) of the total destruction of the temple of Eleusis and its appurtenances by the earlier Christians. Himer., Declam. XXII. §. 7. ed. Wernsdorf. τελεῖται μὲν, ἀλλ' ἐν κάτῳ τεμένει. Procl. Comm. inedit. in 1 Alcib. Plat. ὡς γάρ τοῖς εἰς τὸ τῶν Ἐλευσινίων τέμενος εἰσιοῦσιν ἐδηλοῦτο πρόγραμμα, μὴ χωρεῦν εἰσω τῶν ἀδίτων ἀμνήτοις οὐσι τοις καὶ ἀτελέστοις, οὐτῷ κ. τ. λ. Schol. in Can. LXII. Synod. siv. Pand. Can. tom. I. p. 596. τῆς εὐστεβείας ἐπικρατούσης, ἐκ θεμελίων αὐτῶν ἐκριζωτέον τὰ τῶν εἰδώλων τεμένη.

Ib. λαῶν ὅχλος, cf. infr. 645; both words belong to the tragic as well as the comic stage.

215. τὸν ὄρρον. Translate, decoris gratia: the sitting part. See Laius, a satyro-comic performance of Aeschylus, fr. 112.

216. ἵσως, " non fortasse, sed videlicet vel profecto, ut Schaefer ad Long. p. 357. docet. Cf. Plut. 358. 1058. Eurip. Heracl. 262." THIERSCH.

ΒΑ. βρεκεκεκέξ κοάξ κοάξ.

ΔΙ. ἀλλ' ἔξόλοισθ' αὐτῷ κοάξ·

οὐδὲν γάρ ἔστ' ἀλλ' ἡ κοάξ.

ΒΑ. εἰκότως γ', ω πολλὰ πράτ-

220

των ἐμὲ γὰρ ἔστερξαν εὔλυροί τε Μοῦσαι,

καὶ κεροβάτας Πὰν, ὁ καλαμόφθογγα παιζων·

προσεπιέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,

ἔνεκα δόνακος, ὃν ὑπολύριον

218. ἔξόλοισθ' αὐτῷ κοάξ, *may you and your coash perish together.* Arist. Pax. 1288. κάκιστ' ἀπόλοιο .. αὐταῖς μάχαις. Thesm. 825. ἀπόλωλεν ... δικαῖων | ἐκ τῶν οἰκουν αὐτῇ λόγχῃ. For further illustrations of this formula, cf. infr. 449.

219. οὐδὲν ἀλλ' ἡ, *nihil aliud nisi.* So also οὐδὲν ἄλλο πλήν. Soph. Aj. 125. δρός γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο, πλὴν | εἴδωλα. Eurip. Hec. 594. δι πονηρός, οὐδὲν ἄλλο πλὴν κακός.

220. εἰκότως. “*Recte et iure semper ita cano, nam Musæ et Pan et Apollo me amant.*” DIND. Thiersch compares Eurip. Iph. Aul. 457. εἰκότως δ' ἄμ' ἔσπειρο θυγατρὶ νυμφεύοντα.

Ib. “*πολλὰ πράττειν=πολυπραγμονεῖν* dicitur, qui non invitatus aliorum res curat præter suum negotium, quippe quæ nihil ad eum pertineant.” Interp. ad Plut. 910. Herodot. V. 33. τί πολλὰ πρήστεις; Eurip. Hippol. 785. τὸ πολλὰ πράσσειν οὐκ ἐν ἀσφαλεῖ βίον. Suppl. 586. πράσσειν σὺ πόλλ' εἴωθας ἡ τε σῇ πόλις. Herc. Fur. 266. κάπειτα πράσσω πόλλ' ἔγω; Id. apud Stobæum 56. p. 374.

*ὅστις δὲ πράσσει πολλὰ, μὴ πράσσειν παρὸν,  
μῶρος, παρὸν ζῆν ἥδεως ἀπράγμονι.*

221. εὐλυροι. Arist. Thes. 969. τὸν εὐλύραν (Apollinem sc.) μελπονσα. Eurip. Alcest. 587. εὐλύρας Ἀπόλλων. Licym. fr. 4. “*Ἀπολλον εὐλυρε.*”

222. κεροβάτας (*κέρας, βαίνω*). According to some, a stalker upon horn or rams' feet: according to others, a stalker upon hill-tops (*κέρατα*). Cf. h. Hom. Pan. v. 2.

Ib. Πάν. The author of the Dionysiaca gives a history of twelve Pans, XIV. 72, sq.

Ib. καλαμόφθογγα (*καλαμος, φθέγγουαι*) παιζων, *playing reed-sounded strains.* Hymn. Hom. Apoll. 206. Eurip. Iph. T. 1126. συρίζων δ' ὁ κηροβέτας καλαμος οὐρείον Πανός. Elect. 706. εναρμόστοις ἐν καλάμοις. (For *Aeschylean compounds in os*, cf. infr. 802.)

223. φορμικτὰς, a player on the φόρμιγξ, or portable harp. (Eurip. Ph. 837. Ion 164.) Pind. Pyth. IV. 313. φορμικτὰς ἀοιδᾶν πατήρ Ὄρφεύς.

224-5. “On account of the moist (*ἐνυδρον*) reed, which I nourish in the marshes for the service of the lyre.”

Ib. δόναξ (*δονέω, became easily moved by the wind.*) *Aeschyl.*

ἔνυδρον ἐν λίμναις τρέφω.

225

βρεκεκεκέξ κοάξ κοάξ.

ΔΙ. [έγώ δὲ φλυκταίνας γ' ἔχω,

χὼ πρωκτὸς ἴδιει πάλαι,

καὶ τὸ αὐτίκ' ἔγκυψας ἐρεῖ

βρεκεκεκέξ κοάξ κοάξ.]

230

ἄλλ', ὃ φιλῳδὸν γένος,

παύσασθε. ΒΑ. μᾶλλον μὲν οὖν

Prom. V. 591. ὑπὸ δὲ κηρόπλαστος ὅτοβει δόναξ | ὑπνοδόταν νόμον. Pers. 500. Βολβης θ' ἔλειν δόνακα. Eurip. Hel. 355. τὸν ὑδρόεντα δόνακι χλωρὸν Εύρωταν. Orest. 146. λεπτοῦ δόνακος. The word is of frequent occurrence in the Dionysiacs, (see inter alia, I. 41. 435. III. 235. XXIV. 33. 35.) We content ourselves with transcribing the passage, where it occurs among the numerous wonders which Bacchus sees congregated at Tyre :

καὶ ἔβρεμεν εἰν ἐνὶ χώρῳ  
φλοϊσθος ἀλός, μύκημα βοῶν, ψιθύριστρα πετήλων,  
πεῖσμα, φυτὸν, πλόος, ἄλσος, ὕδωρ, νέες, δλκάς, ἔχέτλη,  
μῆλα, δόναξ, δρεπάνη, σκαφίδες, λίνα, λαΐφεα, θώρηξ.

XL. 334.

Ib. ὑπολύριον. The δόναξ served instead of horn for the bridge, on which the strings of the lyre were placed. Eustath. p. 1165. 26. τὸ γὰρ παλαῖν ἀντὶ τοῦ κέρατος ὑπετίθεντο ταῖς λύραις κάλαμον. h. Hymn. Merc. 47.

225. ἔνυδρον. Aesch. Ag. 1098. πιτνεῖ δὲν ἐν ἐνύδρῳ τεύχει. Soph. Phil. 1454. Νύμφαι τὸν ἔνυδρον λειμωνάδες. Eurip. Ion, 885. λίμνης ἐνύδρον. Ph. 669. νάματ' ἔνυδρα. (Ib. ὑπολύριον ... ἔνυδρον. For specimens of adjectives accumulated in dithyrambic style by Aeschylus, see infr. 1239.)

227. φλύκταινα (φλύω, φλύω), a blister. Eccl. 1036. ἐμπονσά τις | ἐξ αἴματος φλύκταιναν ἡμφιεσμένη. Alciph. III. Ep. 68. φλυκταίνας ἐπινωτίους ἔξηνθησε.

228. ἰδεῖν, to sweat. Od. XX. 204. ἰδιον, ὃς ἐνόησα. Pac. 84. πρὸν ἀν ἰδίης. See Tim. Lex. in v. The blisters and sweat are caused the effeminate Bacchus from the hardness of the bench on which he sits.

229. ἔγκυψας. When learned men condescend to throw light on such passages as the text now furnishes, it is not for us by an overnice fastidiousness to prevent ourselves from profiting by their remarks, particularly when couched in the obscurity of a learned language. Bergler observes : " Culus se non incurvat, sed ipse homo, si se incurvat, solet pedere, maxime si sit pinguis. Itaque per tropum quemdam dicitur, δι πρωκτὸς ἔγκυψας ἐρεῖ, pro ἐμοῦ ἔγκυψαντος δι πρωκτὸς ἐρεῖ."

232-3. μᾶλλον μὲν οὖν φθεγξόμεσθα, nay, we will exert our voices

φθεγξόμεσθ', εἰ δή ποτ' εὐ-  
ηλίοις ἐν ἀμέραισιν  
ηλάμεσθα διὰ κυπείρου  
καὶ φλέω, χαίροντες φόδης  
ἐν πολυκολύμβοισι μέλεσιν,  
ἢ Διὸς φεύγοντες ὅμβρον  
ἔνδρον ἐν βυθῷ χορείαν  
αἰόλαν ἐφθεγξάμεσθα  
πομφολυγοπαφλάσμασιν.  
βρεκεκεκέξ κοάξ κοάξ.

235

240

*louder than ever, for now, &c.* An ellipse is here to be supplied, which the following sentences will furnish.

Ib. μὲν οὖν, *immo certe.* Aesch. Ag. 1367. τάδ' ἀν δικαίως ἦν, ὑπερδίκως μὲν οὖν. Eum. 38. δεῖσασα γὰρ γραῦς, οὐδέντις μὲν οὖν. Pers. 1032. Χο. παπᾶ, παπᾶ. Ζε, καὶ πλέον ἡ παπᾶ μὲν οὖν. Cf. infr. 583. 597.

Ib. εὐηλίοις ἐν ἀμέραισιν, *in hot summer days.* Eurip. Hip. 127. ἐπὶ νῶτα πέτρας εὐάλιον. Iph. T. 1139. εὐάλιον πῦρ. Aesch. Eum. 866. ἀνέμων ἄηματα εὐηλίως πνέοντα. (Blomf. in Prom. V. 460. prefers εὐελδοῖς ἐν ἀμέραισιν.)

235. ηλάμην αογ. 1. med. of ἀλλεσθαι, *to move quickly.* Eurip. Orest. 272. ποι ποθ' ηλάμεσθα δεμνίων ἄπο; Ion 1417. θεομανῆς ηλατο.

Ib. κύπειρον ετ κύπειρος, *water-flag.* Voss. *cyperum longum*, Linn. II. XXI. 351. Od. IV. 603. h. Hom. Merc. 107.

136. φλέως, ω. Att. for Ion, φλόος, φλοῦς, *red-grass.* WELCK. *arundo ampelodesmon.* SPRENGEL. *sagittaria*, Linn.

237. πολυκόλυμβα (κολυμβάω) μέλη, *strains accomplished amid many a dive.*

238. Π. V. 91. ὅτ' ἐπιβρίσῃ Διὸς ὅμβρος. Eurip. Tr. 78. Ζεὺς ὅμ-  
βρον—πέμψει. El. 740. καλλίστων ὅμβρων διόθεν στερεῖσαι.

239. βυθός. Aesch. Fr. Inc. —. βυθός θαλάσσης. Suppl. 403. ἐς βυθὸν μολεῖν. Soph. Aj. 1083. ἐς βυθὸν πεσεῖν.

239—40. “χορείαν φέγγεσθαι, audacius dictum pro inter saltandum,  
subsiliendum, cantare.” DIND.

Ib. αἰόλος, a. quick. Hesych. αἰόλος. ποικίλος ἡ εὐκίνητος, ἀπὸ τοῦ αἰόλεῖν, ὃ ἔστι κινέιν. Arist. Thes. 1054. αἰόλαν | νέκυσιν ἐπὶ πορείαν. Eurip. Ion, 510. συρίγγων | ἵπ' αἰόλας λαχᾶς | ὑμνων. In Sophocles the term always implies colour. Trach. 11. 94. 132. 836. Aj. 1025. Ph. 1157.

241. πομφολυγοπάφλασμα (πομφόλυξ, *bulla*, πάφλασμα, *crepitus*), amid the noise of water-bubbles. Av. 1243. παῦε τῶν παφλαγμάτων.

242. βρεκ. The Frogs give additional force to their cry.

ΔΙ. τουτὶ παρ' ὑμῶν λαμβάνω.

ΒΑ. δεινά τὰρα πεισόμεσθα.

ΔΙ. δεινότερα δὲ ἔγωγ', ἐλαύνων  
εἰ διαρραγήσομαι.

245

ΒΑ. βρεκεκεκέξ κοὰξ κοάξ.

ΔΙ. οὐμώζετ'. οὐ γάρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκράξόμεσθά γ'  
ὅπόσον ἡ φάρυγξ ἀν ἡμῶν  
χανδάνη δι' ἡμέρας  
βρεκεκεκέξ κοὰξ κοάξ.

250

ΔΙ. τούτῳ γάρ οὐ νικήσετε.

ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.

ΔΙ. οὐδέποτε κεκράξομαι γάρ,  
καν με δῆ δι' ἡμέρας,  
ἔως ἀν ὑμῶν ἐπικρατήσω τοῦ κοὰξ,  
βρεκεκεκέξ κοὰξ κοάξ.

255

243. τουτὶ παρ' ὑμῶν λαμβάνω. *I take this hint, learn this lesson from you; i. e. you shall not have this brekekekesh koash koash entirely to yourselves.* Bacchus here commences a counter-strain.

249. ἀλλὰ μήν . . γε, at vero etiam, at profecto. Thiersch illustrates by Xen. Mem. I. 1. 10. ἀλλὰ μὴν ἐκείνος γε ἀεὶ μὲν ἦν ἐν τῷ φανερῷ.

Ib. κράξειν (*Aesch. Soph.*) fut. κεκράξομαι.

250. φάρυγξ (φάρω, *I split*), prop. the beginning of the meat-pipe, the gullet. Od. IX. 373. : hence the *throat*. infr. 540. Eurip. Cycl. 356. εὐρεῖα φάρυγγος ἀναστόμον τὸ χεῖλος. also 215. 410. 592. The word is not found in Tragic Greek.

251. χανδάνειν (aor. 2. ἔχαδον, fut. χείσομαι), *to contain*. Il. XXIII.

742. ἐξ δὲ ἄρα μέτρα | χάνδανεν. XXIII. 268. λέθης, τέσσαρα μέτρα κεχανδώς. Od. XVIII. 17. οὐδὸς δὲ ἀμφοτέρους ὅδε χείσεται.

Ib. δι' ἡμέρας, *the whole day through*. The idiom has been illustrated in former plays.

257. ἐπικρατεῖν τοῦ κοὰξ ὑμῶν, *to subdue, or, become master of your coash.* Plat. 6 Legg. 752, a. ἀν ... γήρως ἐπικρατῶμεν τό γε τοσοῦτον. *Aeschin.* 12, 16. ἡ ἀλήθεια πάντων ἐπικρατεῖ τῶν ἀνθρωπίνων λογισμῶν. *Lys.* 165, 37. οὐχ οἴοι τε ἡσαν τῆς τούτων πονηρίας ἐπικρατεῖν.

258. At the close of a most vociferous Trochaic Hephthimemer, Bacchus pauses for a moment; but—the marsh-swans have sung their final descent.

ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.

ΧΑ. ὃ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ. 260

ἔκβαν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τῷβολώ.

ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; ἡ Ξανθίας;

259. ἔμελλον ἄρα κ. τ. λ. "So: I have succeeded at last in stopping you from your *coash*." The idiom has been explained by us in Ach. 302. To the examples there given add Soph. Phil. 1083.

Ib. ἔμελλον παύσειν. "In the syntax of μέλλω," says a learned writer in the Museum Criticum (vol. I. p. 524.), "the infinitive mood following it most usually occurs in the future tense, but not universally. The authority of Porson *ad Orest.* v. 929. on v. 1594. μέλλω κτανεῖν, has pronounced, 'aoristum recte postponi verbo μέλλειν.' Mr. Elmsley, *ad Heraclid.* v. 710. gives his sentence thus on the subject; 'Ubi cunque levi emendatione pro γράψαι restitui potest γράψειν aut γράψειν, restituendum mihi videtur.'" In Brunck's Aristoph. the case, I believe, stands thus: μέλλω with an indic. present occurs, Ach. 347. 482. 493. 587. 947. Vesp. 403. 830. 1011. 1185. 1379. Eq. 267. Pl. 466. Eccl. 231. 271. 758. 1164. Nub. 995. 1072. 1340. Lys. 1058. Th. 7. 53. 83. 215. 587. 1177. Ran. 11. Av. 132. 352. 498. Pac. 196. 232.: with a future tense, Vesp. 400. 460. 546. 1095. 1346. Eq. 931. Th. 181. Nub. 777. 1301. Lys. 120. Ran. 268. 792. 1420. Av. 464. Pl. 103.: with a second aorist, Ach. 1160. Lys. 118. with first, Av. 367.

Ib. παῦσειν ὑμᾶς τοῦ κοάξ. Soph. El. 798. εἰ τῆνδε ἐπαυσας τῆς βοῆς. Eurip. Bacch. 280. ὁ παύει τοὺς ταλαιπώρους βροτοὺς λύπης. Tr. 1025. παῦσον μάχης | Ἐλληνας ἥμᾶς τε.

Ib. "ποτὲ h. l. prorsus ita dictum est, ut Latine toties aliquando dicitur pro tandem aliquando." Heindorf ad Protag. §. 15. with examples from Herodot. I. 116. Xen. Cyrop. VII. 2. 19. Lucian Dial. Mort. 9. init. Pindar, Pyth. IV. 522.

260. παῦε pro παῦσαι vel παῦε σαυτόν. sic infr. 549. Eccl. 160. παῦε τοίνυν. Pac. 326. ἀλλὰ παῦε, παῦ ὄρχομενος. Soph. Phil. 1275. παῦε, μὴ λέξῃς πέρα.

Ib. παραβαλοῦ τῷ κωπίῳ, push the boat to shore with the small oar.

Ib. κωπίον (dim. of κώπη), answering probably to the pole, by which our own boats are pushed, rather than rowed to the landing-place.

261. ἀπόδος τὸν ναῦλον, pay your fare. For an imitation (its author, it will be seen, protests against its being considered as a translation) of the above chorus, see Appendix (E).

262. Bacchus, finding himself alone upon the stage, calls for Xanthias, using the nominative for the vocative, as sup. 36. No answer being returned, he asks in a trembling voice, "Where is Xanthias?" After a short pause, he again exclaims, ἡ Ξανθίας; Xanthias, I say! or, hallo, Xanthias!

ΞΑ. *ἰαῦ.* ΔΙ. *βάδιζε δεῦρο.* ΞΑ. *χαιρ', ὃ δέσποτα.*  
 ΔΙ. *τί ἔστι τάντανθί;* ΞΑ. *σκότος καὶ βόρβορος.*  
 ΔΙ. *κατέδεις οὖν που τοὺς πατραλοίας αὐτόθι* 265  
*καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν;* ΞΑ. *σὺ δὲ οὐ;*  
 ΔΙ. *νὴ τὸν Ποσειδῶνα γωγε, καὶ νυνὶ γ' ὄρῳ.*  
*ἄγε δὴ, τί δρῶμεν;* ΞΑ. *προϊέναι βέλτιστα νῷν,*  
*ώς οὗτος ὁ τόπος ἔστιν οὐ τὰ θηρία*  
*τὰ δεινά ἔφασκ' ἔκεινος.* ΔΙ. *ώς οἰμώξεται.* 270  
*ἡλαζονεύεθ', ὥνα φοβηθείην ἐγὼ,*  
*εἰδὼς με μάχιμον ὄντα, φιλοτιμούμενος.*  
*οὐδὲν γάρ οὕτω γαῦρόν ἔσθ' ως Ἡρακλῆς.*

263. *ἰαῦ.* Xanthias is not yet visible, but his voice is heard at a distance. The Glossographist considers this word as the imitation of a whistle. Thiersch says, it is both an exclamation of joy and sorrow: here, of joy, at hearing his master's voice once more, or pain at the darkness and dirt with which he has to struggle.

264. *τί ἔστι τάντανθί;* “ quid, qualia sunt, quae illic (in locis, ubi fuisti, aut nunc versaris,) habentur?” DIND.

266. *ἔλεγεν*, Hercules sc. sup. 138.

267. *νυνὶ γ' ὄρῳ*, (said with his face turned to the spectators.)

270. *οἰμώξεται* “ *ρενας dabit suæ ostentationis cum mendaciis conjunctæ (τοῦ ἀλαζονεύεσθαι).*” DIND.

271. *ἀλαζονεύεσθαι.* Av. 825. *ἀλαζονεύμενοι.* Aeschin. 85, 10. *ἀλαζονεύμενος, ἢ παραχρῆμα ἔξελέγχη ψευδόμενος.* Lys. fr. 43. *ἀλαζονεύεσθαι Τίμωνι παραπλήσιως.* Vit. Apollon. IV. 15. *εἴ μή ἀλαζονεύεσθαι δοκῶ.* Dem. 569, 9. *καταλαζονεύεσθαι, to play the falsifier.*

272. *μάχιμος.* Aesch. Suppl. 791. *μάχιμα δὲ ἐπιδε, πάτερ.* Ag. 122. *ἰδὼν δύν λήμασι διστοῖς Ἀτρεῖδας, μαχίμους ἐδάη.*

Ib. *φιλοτιμούμενος*, blossom aus Eifersucht, *out of mere jealousy.* Voss. WELCK.

273. *γαῦρον*, *“insolent, overbearing, self-conceited.* When we recollect the recent course of Bacchus's studies, we shall not be surprised to find a term in his mouth, unknown to Aeschylus and Sophocles, (at least it is not found in their present remains,) but very frequent in the writings of Euripides, and in more shapes

g Bacchus had little idea that the term would one day be applied to himself as well as to Hercules; yet so it occurs in a passage of Libanius, where a comparison is thus instituted between the wine-god and Alcibiades. *Διδύνοσός τις οὗτος ἐκ Θηβῶν εἰς τὴν Ἀττικὴν κωμάζει, πλειστα φέρων τῆς θείας φύσεως γνωρίσματα καὶ τῆς πρὸς τὸν θεόν δμοιότητος· κομαὶ μὲν αὐτῷ τοῖς κροτάφοις ἐπισείνονται Βαυκχικαὶ, τοῖς στεφάνοις ἡδη καὶ τοῖς ἀνθεσι πρὸς κόσμον ἀνθουσται, δόφθαλμοι δὲ ἀφιάστι βολὰς ταῖς ἡλίου μαρμαρυγαῖς ἀμιλλάψμενοι, μεγάλαιον ἡδη καὶ γαῦρον καὶ προσηγένες δρῶντες, κ. τ. ἐ.*

ἔγὼ δέ γ' εὐξαίμην ἀν ἐντυχεῖν τινι,  
λαβεῖν τ' ἀγώνισμ' ἄξιον τι τῆς ὁδοῦ.

275

**ΞΑ.** νὴ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινός.

**ΔΙ.** ποῦ, ποῦ στιν; **ΞΑ.** ἐξόπισθεν. **ΔΙ.** ἐξόπισθ' θι.

**ΞΑ.** ἀλλ' ἔστιν ἐν τῷ πρόσθε. **ΔΙ.** πρόσθε νυν θι.

**ΞΑ.** καὶ μὴν ὥρῳ νὴ τὸν Δία θηρίον μέγα.

**ΔΙ.** ποιόν τι; **ΞΑ.** δεινόν· παντοδαπὸν γοῦν γίγνε-

ται\*

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than one. Suppl. 228. τὸ γαύρον δὲ ἐν φρεσὶν κεκτημένοι, | δοκοῦμεν εἶναι δαιμόνων σοφώτεροι. 871. Καπανεὺς ὅδὲ ἔστιν φίλος μὲν ἦν πολὺς, | ἡκιστα φίλος γαύρος ἦν. Alex. fr. XVI. ἴδιον οὐδὲν ἔχομεν μία δὲ γονὰ | τὸ τ' εὐγενές καὶ τὸ δυσγενές | νόμῳ δὲ γαύρον αὐτὸν κραίνει χρόνος. Phil. fr. I. 4. οὐδὲν γάρ οὔτω γαύρον ὡς ἀνὴρ ἔφεν. Add Phœn. 126. Belleroph. fr. XX. 11. The word is first found, I believe, in the writings of Archilochus, fr. IX. οὐ φιλέω μέγαν στρατηγὸν, οὐδὲ διατεπλιγμένον | οὐδὲ βοστρύχουι γαύρον. In the Dionysiaca, the formula αὐχένα γαύρον ἀερίειν is of frequent occurrence. VII. 352. VIII. 376. IX. 207. XI. 57. XIII. 125. 256. XLII. 155. See also Longinus de Subl. For the word γαύρονθαι, see Eurip. Bacch. 1142. 1239. Alcm. fr. 4. Sthenob. fr. 7. Inc. Fr. 181. ἐγαύρονθαι. Iph. A. 102. γαύρωμα. Troad. 1258.

274. ἐντυχεῖν τινι, sc. θηρίῳ vel πελωρι. Th.

275. ἀγώνισμα, certamen. Herodot. VIII. 76. τῶν ἐπ' Ἀρτεμισίῳ ἀγώνισμάτων. Eurip. El. 994. πικρὸν τε χ' ἥδη τάγωνισμα. Pausanias de lampadephoria; τὸ δὲ ἀγώνισμα ὅμοι τῷ δρόμῳ φυλάξαι τὴν δᾶδα ἔπι καιωμένην ἔστιν ἀποθεσθείσης δὲ κ. τ. ἐ. (Bacchus draws himself up to the fullest height of his puncheon figure, and looks most valourous things.)

276. καὶ μὴν. These particles are often used, as Thiersch observes, when something unexpected presents itself to spectators or auditors. Cf. infr. 279. For numerous examples of καὶ μὴν, followed by δὲ or its cases, when a new personage approaches, see Quart. Rev. IX. 354.

Ib. αἰσθάνομαι ψόφου. Eurip. Orest. 1304. ἥσθιμην κτύπου τινός. Hipp. 1390. ἥσθιμην σου.

Ib. ψόφου. Eurip. Bacch. 686. ψόφος λωτοῦ. Cycl. 443. κιθάρας. Herc. Fur. 229. γλώσσης. Soph. Salm. I. 1. φιλημάτων. Cf. infr. 460.

278. ἐν τῷ πρόσθε, in front. Xen. Hell. VII. 2. 7. οἱ ποδέμιοι ἐμάχοντο ἐν τῷ πρόσθεν τῶν εἰς τὴν πόλιν φεροντῶν πολῶν. (Compare scene in Cyclops of Euripides, where the Chorus play upon Polyphemus, as he is endeavouring to lay hands upon Ulysses, 680-690.)

280. παντοδαπός, omnigenus. See Blomf. Sept. e. Th. 351. Dem. c. Mid. 557, 14.

ποτὲ μέν γε βοῦς, νυνὶ δὲ ὄρεὺς, ποτὲ δὲ γυνὴ  
ώραιοτάτη τις. ΔΙ. ποῦ στι; φέρ' ἐπ' αὐτὴν ἵω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή στιν, ἀλλ' ἡδη κύων.

ΔΙ. Ἐμπουσα τοίνυν ἔστι. ΞΑ. πυρὶ γοῦν λάμ-  
πεται

ἄπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει.

ΞΑ. νὴ τὸν Ποσειδῶνα, καὶ βολίτινον θάτερον, 286  
σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἀν τραποίμην; ΞΑ. ποῖ δὲ  
ἔγώ;

ΔΙ. ιερεῦν, διαφύλαξόν μ', ἵν' ὡς σοι ξυμπότης.

281. ὄρεὺς, *a mule*, so called because mostly used in mountainous districts. II. XXIII. 115. 121. XXIV. 702. 716. It is of little consequence to the humour, whether these phantasms are fabrications of Xanthias, or whether his declarations were assisted by scenical illusions. Most probably, however, at v. 284. a figure crossed the stage, exhibiting, like the imaginary Empusa, one leg of brass, and the other like that of an ass; the eyes being as it were balls of fire.

284. Ἐμπουσα. A spectre sent by Hecate, more particularly to frighten travellers. The different phases which it assumed are too graphically described in the text, to need further observation. The following account of its appearance to the philosopher Apollonius, is taken from his life by Philostratus. Ἐν δὲ τῇ μέχρι τοῦ ποταμοῦ τούτου (Caucasi sc.) ὁδοιπορίᾳ, τάδε εὔρον ἀφηγήσεως ἄξια. ἐπορεύοτο μὲν γάρ ἐν σελήνῃ λαμπρῷ, φάσμα δὲ αὐτοῖς Ἐμπούσης ἐνέπεσε, τὸ δεῖνα γυνομένη, καὶ τὸ δεῖνα αὖ, καὶ οὐδὲν εἴναι δὲ Ἀπολλώνιος ξυνῆκεν ὃ τι εἴη, καὶ αὐτός τε ἐλοιδορείτο τῇ Ἐμπούσῃ, τοῖς τε ἀμφ' αὐτὸν προσέταξε ταῦτα πράττειν· τοιτὶ γὰρ ἄκος εἴναι τῆς προσβολῆς ταύτης. καὶ τὸ φάσμα φυγῇ ἔχετο τετρυγός ὥσπερ τὰ εἴδωλα. II. 4. For his dealings with another of the class, see L. IV. 25. For further references or allusions to the Empusa, see M. de St. Croix, *Myst. du Pag. I.* 191. Dind. Arist. (Oxf. ed.) II. 650. Porson's Letters to Archdeacon Travis, p. 143.

Ib. λάμπεται (sc. Empusa) τὸ πρόσωπον πρόσωπον is an accusative case.

286. βολίτινον θάτερον. "And the other leg is that of an ass (*βολίτινον*)."  
See Casaubon ad Athen. XIII. 566. Hence the Empusa was frequently termed Ὄνοσκελίς, Ὄνοκάλη.

288. Bacchus affects to seek shelter with his own high-priest, who occupied a conspicuous place in the theatre. (In the Ptolemaic

<sup>b</sup> Eurip. Hel. 577. ὡς φωσφόρ' Ἐκάτη, πέμπε φάσματ' εἰμενῆ.

ΞΑ. ἀπολούμεθ', ὡναξ Ἡράκλεις. ΔΙ. οὐ μὴ κα-  
λεῖς μ',

ῳνθρωφ', ίκετεύω, μηδὲ κατερεῖς τοῦνομα. 290

ΞΑ. Διόνυσε τοίνυν. ΔΙ. τοῦτ' ἔθ' ἡπτον θατέρου.

ΞΑ. οἴθ' ἥπερ ἔρχει. δεῦρο, δεῦρ', ὡ δέσποτα.

ΔΙ. τί δ' ἔστι; ΞΑ. θάρρει πάντ' ἀγαθὰ πεπρά-  
γαμεν,

εἴξεστί θ' ὁσπερ Ἡγέλοχος ἡμᾶν λέγειν

ἐκ κυμάτων γάρ αὐθις αὖ γαλήν' ὄρῳ. 295

pomp the Bacchic high-priest follows almost immediately after the altar, which has been preceded by the allegorical figures of *Annus*, *Penteteris*, and the four Seasons. μεθ' οὐσ (Σατύρους sc.) ἐπορένετο Φιλισκος δι ποιητης, λεπτὸς ὁν Διονύσουν, καὶ πάντες οἱ περὶ τὸν Διονύσον τεχνῖται. Athen. V. 198, b.)

Ib. ὁν ὡ σοι ξυμπότης. It has been observed in a former play, (Ach. 986. 1059.) that among the entertainments given on occasion of the Dionysiac festivals, one of the most splendid was that furnished by the high-priest of the god. Thiersch has, I think, given a wrong interpretation of the passage.

289. οὐ μὴ. sub. ὅρα. The idiom here seems to resemble that in Soph. Trach. 980. οὐ μὴ ἔειχερεις τὸν ὑπνῳ κάτοχον, and Aesch. Theb. 236. οὐ σίγα; μηδὲν τῶνδ' ἔρεις κατὰ πτόλιν.

Ib. καλεῖς, Att. fut. for καλέσεις.

290. κατερεῖς, libere enunciando prodes. ΤΗ.

Ib. καλέντ τοῦνομα. Αν. 1505. σίγα, μὴ καλει μου τοῦνομα. Xen. Econ. VII. 3. καλούσι μι τοῦτο τὸ ὄνομα.

292. οἴθ' ἥπερ ἔρχει, go whither you are going, i. e. go thy way. Xanthias pretends to speak to the Empusa. Lysist. 833. ὡ πότνια, οἴθ' ὀρθῆν, ἥπερ ἔρχει, τὴν ὀδόν. Aesch. Prom. Vinet. 997. σὺ δὲ | καλευθον, ἥπερ ἥλθες, ἔγκονει πάλιν.

293. πάντ' ἀγαθὰ πεπράγαμεν, we are at the height of good luck. Αν. 1706. ὡ πάντ' ἀγαθὰ πράττοντες. Plut. 341. χρηστόν τι πράττων.

294. The name of Hegelochus, and the blunder made by him when reciting the 273rd verse of the Orestes of Euripides, are almost too well known to bear repetition. The actor's voice failing him in the recitation, he was unable to complete his synalœpha; hence a circumflexed accent was created in the last syllable, giving the auditors to understand γαλῆν, a weasel, instead of γαλήρ', a calm.

295. ἐκ (post) κυμάτων. Aesch. Ag. 873. καλληστον ἡμαρ εἰσιδειν ἐκ χείματος. Pers. 306. λεῦκον ἡμαρ νυκτὸς ἐκ μελαγχίμου. Eurip. Hippol.

ἥμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. μὴ τὸν  
Δία.

ΔΙ. κανθις κατόμοσον. ΞΑ. μὴ Δῖ. ΔΙ. ὅμοσον  
ΞΑ. μὴ Δία.

ΔΙ. οἵμοι τάλας, ὡς ὥχριασ' αὐτὴν ἰδών·  
όδì δὲ δείσας ὑπερεπυρρίασέ μουν.

οἵμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;  
τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι;  
αἰθέρα Δίος δωμάτιον, ἢ χρόνου πόδα;

300

108. τερπὸν ἐκ κυναγίας | τράπεζα πλήρης. Rhes. 124. εῦδειν ἐκ κόπων  
ἀρειφάτων. Add Phœn. 1232. Hec. 903. Soph. Elect. 11.

Ib. γαλήνην. Aesch. Ag. 720. φρόνημα τηνέμον γαλάνας. Eurip. Orest. 718. κρείσσων γαλήνης ναυτίλουσι.

296. κατόμοσον. Bacchus puts his hand to his heart, as a man does when he feels the latter beating violently.

297. ὅμοσον. Though this transition from a compound to a simple form is not unknown in the tragic poets (Eurip. Hippol. 1371. προσαπόλλυτέ μ', δλλυτε. Alcest. 410. ὑπάκουσον, ἄκουσον. Med. 1247. κατίθετ', ίθετε. Hec. 165. ἀπωλέσατ', ὠλέσατ'. Orest. 179. διοιχόμεθ', οἰχόμεθα. 1469. ἀνίσχεν, ἵσχεν. Soph. OEd. Tug. 133. ἔπαξίων γὰρ Φύβος, ἀξίως δὲ σὺ), yet the humour will be increased here by considering Bacchus as in a fainting condition, and wanting strength to bring out the compound verb.

299. ὁδὶ, i. e. Xanthias. Instead of saying ὑπερωχρίασε μουν, grew paler than myself, Bacchus, in allusion to the wine-flushed faces of both, says unexpectedly ὑπερεπυρρίασε μουν, grew redder than myself. This seems an easier explanation than that which supposes Bacchus to point to his high-priest, and speak of him as blushing for his terrified divinity.

300. προσέπεσε, Rav. Bek. Dind. Thiersch adopts the reading of the Ven. MS. προσέπτατο, as more tragic, and illustrates by Soph. Aj. 282. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο; Eurip. Alcest. 432. κακὸν τόδε προσέπτατο.

301. αἰτιάσωμαι ... ἀπολλύναι. Lysias 116, 20. τὸν ἑαυτοῦ (πατέρα sc.) με ἀπεκτονέναι ἤτιάτο.

302. The conversation here pauses for a moment. Suddenly a distant sound of flute-music is heard, which gradually increases in loudness. A deep silence throughout the theatre—the poet's friends sitting upon thorns, as fearing that his adventurous spirit may carry him too far—the audience generally in that uneasy position which men feel, when they know not whether they shall

ΞΑ. οὗτος. ΔΙ. τι ἔστιν; ΞΑ. οὐ κατήκουσας;  
ΔΙ. τίνος;

ΞΑ. αὐλῶν πνοῆς. ΔΙ. ἔγωγε, καὶ δάδων γέ με  
ἀύρα τις εἰσέπινευσε μυστικωτάτη. 305  
ἄλλ' ἡρεμù πτήξαντες ἀκροασώμεθα.

have to approve or condemn what will presently be submitted to them.

304. αὐλῶν. As the harp and lyre served to express more composed feelings of the mind, so the flute was employed to express its more turbulent emotions, whether of enthusiastic joy, (Soph. Trach. 217. 642. Aj. 1202. Eurip. Alcest. 357. 442. Iph. A. 1036. Herc. Fur. 11. El. 720. Heracl. 893. Bacch. 379.) or grief (Æsch. Ag. 960. Soph. OEd. Col. 1223. Eurip. Troad. 126. Herc. Fur. 1881. Hel. 170.) In the present instance it is needless to add, that the sound of flutes is that of gladness. (The Hieraulist, or sacred flute-player, occupied so high a place among the functionaries of Ceres, that his name is found on Inscriptions coupled with that of the Hierophant.)

304-5. δάδων ἄύρα. It was the custom for the initiated to shake their torches, (cf. infr. 328. p. 72.) a purifying power being supposed to be inherent in the odour which exhaled from them. Though the ancients were not very exact in the use of their words, it may be observed generally that the λαμπτὰς was a *wax*-torch, the δᾶτις and πίνκη pine-torches. Dionys. XIII. 402. δππόθι κούρης | μυστιπόλων δᾶδων θιασόθεες εἰσιν ἐρίπναι. See also XXXI. 140-6. XLVII. 728-732.

305. μυστικωτάτη, *qualis in mysteriis esse solet*. (Cf. Append. E.) Th. Æsch. Fr. — . τοῦδε μυστικοῦ τέλους ἔρως. Plut. Vit. Phoc. 30. αἱ ταυτία, αἱς περιείτουσι τὰς μυστικὰς κοίτας. Heracl. Alleg. VI. p. 21. μυστικοὶ λόγοι.

306. πτήξαντες is properly said of birds *cowering*, letting down their wings for fear; or of beasts, as hares, who, when detected,

<sup>1</sup> Aristot. de Rep. VIII. 6. οὐκ ἔστιν δὲ αὐλὸς ἡθικὸν ὄργανον, ἀλλὰ μᾶλλον ὄργαστικόν. c. 7. ἔχει γὰρ τὴν αὐτὴν δύναμιν ἡ φρυγιαῖς τῶν ἀρμονιῶν ἦπερ αὐλὸς ἐν τοῖς ὄργανοις ἀμφὼ γὰρ ὄργαστικὰ καὶ παθητικά.—πᾶσα γὰρ βακχεῖα καὶ πᾶσα ἡ τοιαύτη κίνησις μάλιστα τῶν ὄργανων ἔστιν ἐν τοῖς αὐλοῖς. Hence, when Alcibiades wishes to describe the powerful effects which the words of Socrates had upon his mind, causing a beating of the heart, shedding of tears, and other violent emotions, all his imagery, it will be observed, is derived from the flute-music of the two great Phrygian composers, Marytas and Olympus. Plato in Conviv. §. 39. See also his Crito, §. 17.

\* The later editors, by altering ἄναλοις to ἀναλοις in conformity with Tyrwhitt's suggestion, have surely marred rather than improved the original. LYSSA, or personified Madness, it must be remembered, is about to instigate Hercules to the destruction of his own children, an event to which violent flute-music was the proper accompaniment; and as the murder of his children would be followed by the demigod's own death, the Chorus addressing universal Greece observes, δλεῖς μανίασι Λύσσας χορεύειντ' ἀναλοις. With allusion to the same mournful accompaniment of flute-music, the Chorus observe to the children of Hercules, 893. φυγῆ, τίκν, ἔξορμάτε. δάιον τόδε, δάιον μέλος ἐπανλεῖται.

XO. "Ιακχ", ω "Ιακχε.

"Ιακχ", ω "Ιακχε.

duck their heads, and contract themselves from terror. Av. 777. πτῆξε δὲ ποικίλα φῦλά τε θηρῶν, hence, *to slink, to step aside*. Lysist. 770. ἀλλ' ὅπόταν πτήξωσι χελιδόνες εἰς ἔνα χώρον, | τοὺς ἔποπας φευγούσται. Thes. 36. ἀλλ' ἐκποθῶν πτήξωμεν. Eurip. Herc. F. 976. ἀλλος δὲ βωμὸν, δρυς ὡς, ἔπτηξ ὑπο. 986. ἀλλω ὁ ἐπείχε τάξ, ὃς ἀμφὶ βωμίαν | ἔπτηξε κρητῖδ. Androm. 754. εἰς ἐρημίαν ὅδον πτήξατες. Cycl. 407. ἐν μυχοῖς πέτρας πτήξατες. Rhes. 777. (Bacchus and Xanthias here retire; but where? On a modern stage, the side-scenes would answer the purpose; but what was the substitute on the ancient stage, where no such conveniences apparently existed? I can only offer the reader his choice of the three or more doors which lay at the back of the stage, (see plates in Kannegiesser and Harford's "Agamemnon,") and from one or other of which Bacchus and his companion may be supposed to peep, and deliver what they have subsequently to say!).

307. A jubilant cry of "<sup>m</sup> Iacchus, Iacchus" is here heard from within. It proceeds from the true Chorus of the piece, who have just risen from the banquet, (the substance of which is in their joyous voices, as its odours subsequently are in the nose of Xanthias (infr. 326.), and who are now preparing to enter that space between the stage and the spectators, where their hymns and evolutions were performed, and which in the want of a more distinctive name, we are obliged to term the orchestra. (The name of Iacchus occurs among the tragedians in Soph. Antig. 1154. Incert. Tr. XCIV. 3. (Musgr. ed.) Eurip. Bacch. 724.)

308. "Ιακχ", ω | "Ιακχε. The reader who looks to Greek metres, not as mere combinations of long and short syllables, but as indices of the feelings and passions of the speakers, will not fail to observe the double Bacchius here used; a metre evidently expressive of strong emotion, whether of joy or grief. Hence when the decision of the court of Areopagus has driven the Eumenides of Aeschylus to vehement indignation, their feelings exhibit themselves in the same metre. vv. 759. 784. (Müller's edit.) στενάζω; τί βέξω; γένωμαι δυσοίστα <sup>n</sup> πολίταις.

<sup>1</sup> As Bacchus and Xanthias here step aside to comment on the proceedings of a Chorus yet unseen, so in the Choephorae, Orestes and Pylades are said to step aside (v. 18.) for the purpose of ascertaining more exactly, who are the female troop that are bringing expiatory offerings to the tomb of Agamemnon. But where again do the latter two retire? Müller and Klausen suppose them to be in the orchestra near the Thymelē, which there represents the tomb of Agamemnon. When the choral troop arrive at the same spot, what becomes of Orestes and Pylades? Are they conventionally supposed to be unseen, while so much passes in song or in dialogue between the Chorus and Electra? Many of these niceties require a closer observance, than, as far as I am aware, they have yet received.

<sup>m</sup> This mode of reduplicating the name of Iacchus in exclamations and hymns was so usual, that we find a verb formed out of it. Aesch. Sept. c. Th. 632. ἀλέσιμον παῖδιν ἐπεξιαγάδσας.

<sup>n</sup> With the greatest deference to the learned writer, I should prefer to punctuate the verse in such a manner, as to exhibit the Chorus still in a state of fluc-

**ΞΑ.** τοῦτ' ἔστ' ἐκεῖν', ὃ δέσποιθ, οἱ μεμυημένοι

ἐνταῦθά που παιζουσιν, οὓς ἔφραξε νῷν.

310

ἀδουσι γοῦν τὸν Ἱακχον ὄνπερ Διαγόρας.

**ΔΙ.** κάμοὶ δοκοῦσιν. ἡσυχίαν τούννυ ἄγειν

βέλτιστόν ἔστιν, ὡς ἀν εἰδῶμεν σταφῶς.

**ΧΟ.** Ἱακχ', ὃ πολυτίμητ' ἐν ἔδραις ἐνθάδε ναίων,

309. τοῦτ' ἔστ' ἐκεῖνο. To examples of this formula given in former plays, add Dem. c. Mid. 583, 19.

310. παιζειν, sometimes *to jest and sport*; sometimes *to dance*.

Ib. οὓς ἔφραξε (Herc. sc.) νῷν. Cf. infr. 407.

311. τὸν Ἱακχον. The student must remember that this word bears three significations; first, that of the god himself; secondly, that of the day on which his joyous mysteries were solemnized; and thirdly, as in the present instance, that of the hymns sung in his honour. Herodot. VIII. 65. καὶ οἱ φαίνεσθαι τὴν φωνὴν εἶναι τὸν μυστικὸν Ἱακχον. Eurip. Cycl. 69. Ἱακχον, "Ιακχον ψᾶλλεν μέλπω. Athenion ap. Athen. V. 213, d. μὴ περιέδωμεν δὲ, ἀνδρες Ἀθηναῖοι, τὴν λεράν τοῦ Ἱάκχου φωνὴν κατασεστιγασμένην." Himer. Or. XXII. 7. πολὺν ἥχησε τὸν Ἱακχον. See also Arrian de Exped. Alex. I. II. c. 16. (The priests to whom the office of singing these hymns belonged were of the family of Lycomedes, with whom also the hymns themselves were deposited. St. Croix, I. 238.)

Ib. Διαγόρας. The commentators doubt whether we are here to understand Diagoras of Melos, or a dithyrambic poet, who in his lyric compositions was in the habit of inserting such reduplications as "Ιακχ", ὃ "Ιακχε. Conz, and apparently Dindorf, incline to the latter opinion. Thiersch considers Diagoras the Melian and the dithyrambic poet to be one and the same person. For St. Croix's opinion on the subject, see his *Mysteries*, I. 258.

312. ἡσυχίαν ἄγειν. Eurip. Andr. 143. δεσπότων δὲ ἐμῶν φόβῳ | ἡσυχίαν ἀγομεν.

314. If the CHORUS here enter the orchestra, they enter with their heads crowned with myrtle, their robes not ungraceful, but with an occasional *theatrical* rent in them, for reasons which will hereafter be explained (infr. v. 390-1); their *chaussure* also being adapted to certain peculiarities, belonging to this part of the Eleusinian rites. The predominant metre in their opening strain (adapted, as Thiersch thinks, to the strains actually composed for these ceremonies) is the Ionic a minore, with a mixture of Anacreontics, the Ionic being sometimes exchanged for a second epitrite, a double trochee, or double iambus.

Ib. ὃ πολυτίμητε. Arist. Thes. 286. δέσποινα πολυτίμητε Δήμητερ φᾶτι. Brunck, Bekker, and Thiersch read πολυτιμῆτοι; and if by

tuation, and consequently more accessible to those favourable impressions which Minerva finally makes upon them. The verse would then stand thus: στεράζω. τῇ βέβαιᾳ γίνωμαι δυσοίστα πολίταις;

"Ιακχ', ὡς "Ιακχε,  
ἔλθε τόνδ' ἀνὰ λειμῶνα χορεύσων,  
ὅσιους ἐς θιασώτας,

315

the word *ἔδραις* we are to understand the temple of Ceres at Athens, to which in the actual ceremonies the image of Iacchus was carried from his own temple (Creuz. IV. 528.), previous to the starting of the procession from Athens to Eleusis, at the head of which procession the image of Iacchus was carried, the reading would not be inapplicable. For the sake of the metre, and other reasons, cf. infr. 325, 384, the reading of Dindorf has been adopted.

Ib. *ἔδραις*, a term frequently used of the habitations of divinities. Aesch. Suppl. 407. ἐν θεῶν ἔδραισιν ὡδὸς ἴδρυμένας. Ibid. 417. μῆδὸς ἕδραις μ' ἐξ ἔδραν | πολυθέων ρνσιασθεῖσαν. Agam. 579. ἐν θεῶν ἔδραις | θυηφάγον κοιμῶντες εὐώδη φλόγα. Add Suppl. 495. Eumen. 817. 852. Sept. c. Th. 94. 307. Soph. Phil. 1413.

316. ἀνὰ, *through*. inf. 417. ἀνὰ ἀλσος. Av. 1267. ἀνὰ δάπεδον. Aesch. Prom. Vinct. 589. ἀνὰ τὰν παραλίαν ψάμμον. Eurip. Bacch. 590. ἀνα μελαθρα. Hec. 116. ἀν' Ἑλλάνων στρατόν. 916. ἀνὰ πόλιν. Hel. 1146. ἀν' ὄρεα. 1323. ἀν' ὑλάεντα νάπη. Phoen. 359. ἀνὰ πόλιν. Andr. 484. ἀνά τε μελαθρα κατά τε πόλιας. Dionys. XLIV. 125. XLVII. 34. οὐδέ τις ἦν ἀχόρευτος ἀνά πτόλιν.

Ib. *λειμών*. For the meadow here probably intimated, see note following.

Ib. *χορεύσων*. "Dance, music, festivities, and good cheer," says M. de St. Croix, "formed the blessings of the initiated." (I. 410.) The Eleusinian dances were of two kinds, public and private. The former were executed in a beautiful meadow, near the well of Callichorus; the latter were apparently of a pantomimic kind, representing the rape of Proserpine, the wanderings of Ceres, and the discovery of the processes of agriculture by Triptolemus. (I. 322.) M. de Sacy, not thinking (I. 384-5.) that his learned friend has entered sufficiently into the nature of the sacred dances, quotes in reference to them the following passage from Lucian: Εἁ λέγειν ὅτι τελετὴν ἀρχαίαν οὐδεμίαν ἔστιν εύρειν, ἀνεν ὄρχήσεως, Ὁρφέως δηλαδὴ καὶ Μουσαίου καὶ τῶν τότε ἀριστων ὄρχηστῶν καταστησαμένων αὐτάς, ὃς τι κάλλιστον, καὶ τούτῳ νομοθετησάντων σὺν ρύθμῳ καὶ ὄρχησι μνεῖσθαι. ὅτι δὲ οὗτος ἔχει (τὰ μὲν ὄργανα σιωπᾶν ἀξιον, τῶν ἀμυήτων ἔνεκα) ἐκείνῳ δὲ πάντες ἀκούουσιν, ὅτι τούς ἔξαγορεύοντας τὰ μυστήρια, ἔξορχεισθαι λέγουσιν οἱ πολλοί. V. 132-3. In the Bacchæ of Euripides the word *χορεύειν* is, as might be expected, of frequent occurrence; see vv. 20. 114. 184. 207. 511. 567. 1151. On Bacchic dances generally, see Plat. 7 Leg. 815, c.

317. *θιασώτης*. Eurip. Bacch. 548. τὸν ἐμὸν ἐντὸς ἔχει ... θιασώταν. Xen. Sympos. VIII. 1. πάντες ἐσμὲν τοῦ θεοῦ τούτου θιασώτας. Lucian II. 77. καὶ ὁ Διόνυσος ... ἐτάφων καὶ θιασώτην πεποίηκε με. Arist. Pl. 508. ξυνθιασώτα τοῦ ληρεύ. Vesp. 728. ἀλλ' ὡς τῆς ἡλικίας ἡμῖν τῆς αὐτῆς συνθιασώτα.

πολύκαρπον μὲν τινάσσων  
περὶ κρατὶ σῷ βρύοντα  
στέφανον μύρτων θρασεῖ δὲ ἐγκατακρούων 320  
ποδὶ τὰν ἀκόλαστον  
φιλοπαίγμονα τιμᾶν,

318. "Shaking about your head the full-fruited exuberant garland of myrtle."

Ib. πολύκαρπος. Eurip. Ph. 238. τὸν πολύκαρπον οἰνάνθας βότρυν.

Ib. τινάσσων ... περὶ κρατὶ σῷ. Eurip. Herc. F. 869. τινάσσει κράτα. Bergler quotes Bacch. 185. ποι δεῖ χορεύειν — καὶ κράτα σεῖσαι; 253. οὐκ ἀποινάγεις κισσόν;

319. βρύοντα (*full, profuse of*) μύρτων. Soph. OEd. Col. 16. βρύων δάφνης, ἐλαίας, ἀμπέλου. Cf. nos in Nub. 46.

320. μύρτων. If the ivy was the predominant plant in the Bacchic rites, (Eurip. Bacch. 81. 177. 205. 253. 313. 323. 342. 363. 383. 701. 1053.) the myrtle, equally common in Egypt as in Greece (St. Croix, I. 284.), was that which predominated in the Eleusinian. Crowns of it were made for the goddess herself: her priests and priestesses wore similar wreaths: all those who participated in her rites made a duty of carrying branches of it. It was with a large crown of this favourite plant on his head, and with a torch in his hand, that the image of Iacchus was conducted from Athens to Eleusis on the sixth day of the ceremony. See St. Croix, I. 202. 231. 244. Creuz. IV. 484. 488. 535. The person who headed the procession was called Iacchagogus. (St. Croix, I. 237. Creuz. IV. 486.)

Ib. θρασεῖ δὲ ἐγκατακρούων, κ. τ. λ. "And stamping with bold foot among the holy mysts, the chaste and holy dance, that dance which in its irreprehensible mirth-loving mood is such an honour to Iacchus, and which has so large a share of the graces in it."

Ib. ἐγκατακρούων (Eurip. El. 180. ἐλικτὸν κρούσω πόδῃ ἐμόν. Herc. F. 1307. Iph. A. 1043.) ποδὶ χορείαν, *beating a dance with the foot*. Dionys. XIII. 504. ἀνακρούσοντα χορείην. XVIII. 52. καὶ Σάτυροι προθέοντες ἀνεκρούσαντο χορείην. Cf. infr. 359. ἐγκρούων.

321. ἀκόλαστος (κολάζω), 1. *uncastrigated, without castigation*, or, perhaps, in dithyrambic language, *irreprehensible*. 2. *unrestrained, unbridled, for want of correction and castigation*. The epithet is, I think, to be taken in its primary sense, implying that the Eleusinian dances of Iacchus were not obnoxious to those reproofs which the cordax, and other dances of the *Bacchic* ceremonies, so richly deserved. Cf. nos in Nub. 521.

322. φιλοπαίγμον (παιζω), *play and sport-loving*. Od. XXIII. 134. ιμὸν ἡγεισθα φιλοπαίγμονος ὄρχηθμοῖο. Hes. Fr. XIII. 3. Κουρῆτες τε, θεοὶ φιλοπαίγμονες, ὄρχηστῆρες. Plat. 5 Rep. 452, e. Cratyl. 406, c. φιλοπαίσμονες.

Ib. τιμᾶν (cf. infr. 335.) put in apposition with χορείαν. These

χαρίτων πλεῖστον ἔχουσαν μέρος, ἀγνὰν, ιερὰν  
ὅσιοις μύσταις χορείαν.

**ΞΑ.** ὡς πότνια πολυτίμητε Δήμητρος κόρη,

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violent appositions will be better understood by the student, who shall have the patience to trace those of Aeschylus, as referred to in a preceding note.

323. χαρίτων πλεῖστ. ἔχ. μέρος. Thiersch compares Eurip. Bacch. 411. ἐκεῖστις ἄγε με, Βρόμιε, Βρόμιε. . . ἐκεῖ χάριτες, ἐκεῖ δὲ πόθος, ἐκεῖ Βάκχαισι θέμις δργαζέων.

Ib. μέρος. Dobree refers on this word to Ibucus, Athen. II. 39. Panyasis, ibid. 37. a. 3. Alexis II. 46, a. Thucyd. I. 84. Plut. 226.

324. μύσταις (ἔγκατακρούων sc.) Eurip. Herc. F. 613. τὰ μυστῶν ὅργι τετύχηστις ἰδών. Cret. fr. II. 11. Διὸς ἱδαίον μύστης. Polyæn. p. 290. ed. Maasv. ἀλλὰ οἱ μὲν περὶ Θεμιστοκλέα σύμμαχον ἐσχον τὸν "Ιακχὸν" οἱ δὲ περὶ Χαβρίαν, "ἀλαδε μύσται." (i. e. "Themistocles was assisted in the combat by the sixth day of the celebration of the mysteries, which is called Iacchus, because on that day Iacchus is made to come forth : Chabrias was assisted by the second day of the same festival, being the day on which the formula ""Ἀλαδε μύσται" is used : i. e. Betake yourselves, ye initiated, to the banks of the sea." CORAY.)

Ib. χορείαν. The accusative to the participle ἔγκατακρούων brings up the rear of the sentence to which it belongs, as far removed from its governing power, as the preposition frequently is in a compound German verb. These things may be *explained*, and even subjected to a harsh sort of *construing*, but their humour could only be accessible to those, whose ears having been annoyed by the transpositions and collocations of the dithyrambic poets, were gratified at seeing their violences to language paid back with interest upon themselves.

325. Xanthias delivers himself of the two following verses after much previous smelling and sniffing.

Ib. πότνια. A term of frequent application to deities ; also, to Furies, Earth, Night, &c. Arist. Thes. 1155. Aesch. Sept. c. Th. 141. 885. Eum. 911. Soph. OEd. Col. 84. 1048. El. 111. Eurip. Phœn. 107. Med. 161. Hec. 70. Orest. 174.

Ib. πολυτίμητος. Another epithet applied to divinities. Cf. nos in Ach. 693. 717.

Ib. κόρη. Name particularly applied to Persephone, the daughter of Ceres. Orph. Hymn. 29. ἦν Ζεὺς ἀρρήποισι γοναῖς τεκνώσατο κούρην. Aesch. Xanth. fr. 4. ὅμμα Δητώνας κόρης. Eurip. Hel. 1326. πόθῳ τᾶς ἀποιχομένας, | ἀρρήπον κούρας. Alcest. 368. τὴν κόρην Δήμητρος. 868. εἶμι τὴν κάτω, | κόρης ἀνακτός τ' εἰς ἀνηλίους δόμους. Herc. F. 608. 1107. Herac. 409. 601. Isoc. 46, a. St. Croix, I. 167. Creuz. III. 370. sq. IV. 325. (As κόρη or κούρη was the name under which the daughter of Ceres was most commonly honoured, so κόρος, or κούρος, was the title given, though more rarely, to her son, Iacchus. (Creuz. III. 368.)

ώς ήδύ μοι προσέπνευσε χοιρείων κρεῶν.

ΔΙ. οὐκουν ἀτρέμι ἔξεις, ἦν τι καὶ χορδῆς λάβης;

ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ τινάσσων,

326. προσέπνευσε χοιρ. κρ. sub. δόσμι. Kust.

Ib. χοιρείων κρεῶν. Flute-music—myrtles—swine-flesh. The combination seems at first an odd one; but let us not measure ancient manners and opinions by our own. In their cathartic rites, the blood of pigs was one of paramount importance, (what says the mother-murderer of his *μίασμα* in the Eumenides? 272. ποταίνιον γὰρ ὁν, πρὸς ἑστίᾳ θεοῦ | Φοίβου καθαρμοῖς ἡλάθη ὁ χοιροκτόνοις,) and—to say nothing of the general taste for pig-meat in all its varieties at Athens—what flesh could be more grateful to the lips of the initiated in the other world, than that of the animal whose blood had delivered them from the pangs of guilt in this? The reader who wishes further to prosecute this subject may consult St. Croix, I. 165. 272–8, 9. II. 85. Creuzer, IV. 7. 347. See also Aristoph. in Pac. 374., and the commentators on the passage.

327. “And if you do smell swine-flesh, cannot you be quiet, booby?” Such is the reproof addressed by Bacchus to his sniffling valet.

Ib. χορδὴ. For this particular portion of *swine-flesh*, cf. nos in Ach. 950. Nub. 444. Literally, *an intestine*.

Ib. λαμβάνειν, percipere. Cf. nos in Nub. p. 271.

328. “Stropha Bacchum (l. Iacchum) invitavit, ut accederet; antistropha eundem salutat quasi adventantem; nam ejus effigies præferebatur.” THIERSCH.

Ib. φλόγεος. Eurip. Hec. 1085. πυρὸς φλογέας αὐγάς. Tr. 1267. φλογέας δαλοῖσι χέρας διερέσσοντας.

Ib. λαμπάδες ἐν χ. τ. Ἱακχε. Pausanias I. 2. 4. ναός ἐστι Δημητρὸς, ἀγάλματα αὐτή τε καὶ παῖς καὶ δᾶδα ἔχων Ἱακχος. On the torch gene-

<sup>a</sup> Are not the young of these animals and their blood twice alluded to in the following verses of the same play?

ἄφθογγον εἶναι τὸν παλαμυαῖον νόμος,  
ἴστι ἀν πρὸς ἀνδρὸς ἀλμάτος καθαρσίον  
σφαγαὶ καθαυμάξωσι νεοθήλους βοτοῦ.  
πάλαι πρὸς ἄλλοις ταῦτ' ἀφιεράμεθα  
οἴκοισι, καὶ βοτοῖσι καὶ βυτοῖσι πόροις. 426–30.

Professor Scholefield, by his translation of the last two verses, (*jampridem apud alias ἥδες hos ritus expiatorios suscepimus, per oves*)—evidently supposes *sheep* to be supposed in both applications of the word *βοτόν*: but is not this to confound *cathartic* and *laistic* rites; in other words, those rites which made the murderer clean with his fellow-men, and those which made him clean with gods above or gods below? Müller's translations, *Schlachthtier*, in the first instance, and *Opferschlachtung* in the second, neither make for nor against the suggestion here thrown out; the learned writer having probably made use of a *general* term, only because he felt that the *particular* one could not find its way into serious poetry without giving offence to modern ears.

"Ιακχ', ω" Ιακχε,  
νικτέρου τελετῆς φωσφόρος ἀστήρ.  
φλογὶ φέγγεται δὲ λειμών.  
γόνυ πάλλεται γερόντων.

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rally, as one of the most marked distinctions of the Eleusinian rites, and on an important myth connected with the subject, see infr. 1052. We prepare the way for the subject by one or two illustrations of a more general nature. In the OEd. Col. of Sophocles (1048.), what do we find Eleusis itself termed? From the number of torches there exhibited, we find it called *λαμπάδες ἄκται* (*the torch-lighted shore*), *οὐ πότιναι σεμνὰ τιθηνοῦνται τέλη θνατοῖσιν*. In our own poet's Thesmophoriazusæ, (which though relating to rites of Ceres and Proserpine differing from those of Eleusis, forms an excellent accompaniment to the present drama,) we observe the following allusion: 1149. *ἡκετ' .. ἀλσος ἐις ὑμέτερον | οὐ δὴ ἀνδράσων οὐ θεμιτὸν εἰσορᾶν | δρυγα σεμνὰ θεῶν, ἵνα λαμπάσι φαίνετον ἄμβροτον ὅψιν.*

328. *ἐν* is nearly redundant, as in Aesch. Prom. 431. *δέξυπρώροισι βρέμων ἐν αἰχμαῖς.* Eurip. Suppl. 582. *ἐν ἀσπίσιν σοι πρώτα κινδυνεύτεον.* Ib. 602. *στρατηλαγήσω κλεινὸς ἐν κλεινῷ δορὶ.* Hel. 1334. *ἀ μὲν τόξοις Ἀρτεμις, | ἀ δ' ἐν ἔγχει Γοργὼ πάνοπλος.* Troad. 381. *οὐ δαμαρτὸς ἐν χεροῖν | πέπλοισι συγεστάλησαν.*

Ib. *τινάσσων.* (Eurip. Bacch. 80. 552. Non. Dionys. XXX. 112.) One object of this shaking, it has been already observed, was to diffuse as much as possible the cathartic influences of the torch. Hence when the fatidic Theonoë quits her holy seat in the "Helen" of Euripides, she observes to those about her,

"Ηγοῦ σὺ μὲν φέροντα λαμπτήρων σέλας,  
θείον δὲ σεμνὸν θεσμὸν αἰθέρος μυχῶν,  
ὡς πνεῦμα καθαρὸν οὐρανοῦ δεξώμεθα.  
σὺ δ' αὖ κελευθον, εἴ τις ἐβλαψεν ποδὶ<sup>1</sup>  
στείβων ἀνοσίῳ, δὸς καθαριῷ φλογὶ.  
κρούσουν δὲ πεύκην, ἵνα διεξέλθω, πυρός.

874, sq.

330. *τελετῆς.* Cf. nos in Vesp. 121. Nub. 298. and infr. 998. The epithet *nightly* is one of frequent reference to the Bacchic mysteries in the Dionysiacs. XXVII. 173. XXXI. 140.

Ib. *φωσφόρος ἀστήρ.* Non. Dionys. V. 207. *Ἀρμονίῃ νέον υἱα γεγγότι γείνατο Κάδμῳ, | Λοιής Πολύδωρος ἐωσφόρον ἀστέρα πάτρης.* Eurip. Hippol. 1120. *τὸν Ἐλλανίας | φανερώτατον ἀστέρ'* *Ἄθανας εἴδομεν.* Soph. Elect. 65. *ώς κάμ' ἐπαυχῶ ... ἔχθροις, ἀστρον ὡς, λάμψειν ἔτι.*

331. *φλόξ.* Eurip. Bacch. 145. *ὁ Βαγχεὺς δ' ἔχων πυρσώδη φλόγα* *πεύκας ἐκ νάρθηκος ἀστει κ. τ. ἐ.*

332. *γόνυ πάλλεται γερόντων.* infr. 1323. *τὰ κῶλά τ' ἀμπάλλετε.*

ἀποστείονται δὲ λύπας,  
χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς,  
ἱερᾶς ὑπὸ τιμᾶς.

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σὺ δὲ λαμπάδι φέγγων  
προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἐλειον δάπεδον  
χοροποιὸν, μάκαρ, ἥβαν.

Eurip. Tr. 329. πάλλε πόδ' αἰθέριον. Non. Dionys. VI. 48. πάλλων καμπύλον ἵχρος. VIII. 105. ἀγκύλα γούνατα πάλλων. Welcker compares the movement in a Rhenish song :

Da droben am Hügel  
Wo die Nachtigal singt,  
Da tanzt der Einsiedel,  
Dass die Kutt' in die Höh' springt.

(For a somewhat ridiculous exhibition of Bacchic dances by two old men, see the *Bacchae* of Euripides, 185—209.)

334. A comic or dithyrambic exaggeration for extended cycles (*ἐνιαυτούς*) of years.

Ib. ἐνιαυτὸς, a cycle of years, as well as a single year: see Pass. in vob. Od. I. 16. ἀλλ' ὅτε δὴ ἔτος ἡλθε, περιπλομένων ἐνιαυτῶν.

335. ιερᾶς ὑπὸ τιμᾶς. From the sound made by the feet in dancing, we get for the preposition *ὑπὸ* a sense of *by means of*, or *to the*, as in the following constructions. Aesch. Ag. 460. πυρὸς δ' ὑπ' εὐαγγήλου πόλιν διῆ- | κει θοὰ βάξις. 1530. καὶ κατάδαψομεν, | οὐκ ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων. Soph. El. 630. ὑπ' εὐφήμου βοῆς θῦσαλ μ' ἄστεις. 711. χαλκῆς ὑπὰ σάλπιγγος ἥξαν. Eurip. Bacch. 156. μέλπετε τὸν Διόνυσον βαρυθρόμων ὑπὸ τυμπάνων. Ion 510. συρίγγων ὑπ' αἰδόλας λαχᾶς ὕμνων. Cf. nos in Ach. 911. Ib. τιμᾶς. literally, *that which is done in honour of a person*; as Aesch. Ag. 760. χάρις, *that which is done agreeably to a person*. here, *a dance*. Cf. sup. 322.

337. προβάδην (προβαλνω), in advance. Hes. Op. 727. μῆτ' ἔκτος ὕδον προβάδην οὐρήσης.

Ib. ἔξαγε κ. τ. λ. "Bacchum quasi præsentem faciunt sibi ducem, quia ipsius imago choro præbat." Th.

Ib. ἐλειον (Aesch. Pers. 500. Eurip. Herc. F. 150. Belleroph. fr. XI. 2.) δάπεδον, (Aesch. Ch. 785. Prom. V. 854. frequent in Euripides), alluding to the marshy meadows of the Cephissus, where was the Πάριον πεδίον, the place selected for the dances of the mystæ. Cf. infr. 358.

338. χοροποιὸν (Soph. Aj. 698. ὁ Πᾶν, ὁ θεῶν χοροποῖ ἀναξ) ἥβαν, juventutem quae choreas ducere amat. Th.

Ib. ἥβη. Aesch. Pers. 516. ὡς στένειν πόλιν Περσῶν, ποθοῦσαν φιλτάτην ἥβην χθονός. 918. γὰ δ' αλάζει τὰν ἐγγαίαν ἥβαν Σέρξα κταμέναν. Ag. 109. Ἐλλάδος ἥβας ξύμφρονα ταγάν. Eurip. Ion. 489. νεανῖδες ἥβας.

εὐφημεῖν χρὴ, καξίστασθαι τοῖς ἡμετέροισι χοροῖσι,

Ib. *μάκαρ*, a term of frequent application in the tragic writers to divinities. Aesch. Supp. 519. ἀναξ ἀνάκτων, μακάρων μακάρτατε. S. c. Theb. 1076. μετὰ γὰρ μακάρας καὶ Διὸς ισχὺν | ὅδε Καθμεῖσαν ἥρυξε πόλιν. Prom. Vinct. 176. μακάρων πρύτανις. Ag. 1307. Eurip. Hec. 641.

339. εὐφημεῖν χρὴ κ. τ. ἐ. A question of some moment here occurs for consideration. Are the following tetrameter anapaests to be considered as an address by the Chorus-leader, here assuming the character of the Hieroceryx, and speaking with his face towards the stage, or are they to be treated as a genuine *parabasis*, spoken *uno ore* by the chorus, and consequently with their faces turned towards the spectators? (Cf. infr. 644.) Kanngiesser, evidently without any doubt about the matter, takes the latter opinion, (Bühne in Athen. p. 363); Kolster, never very fond of agreeing with his lively and ingenious countryman, decides for the former. (de Parabasi, p. 29.) To the present writer, Kanngiesser's opinion, though not without its difficulties, has, he confesses, a decided superiority, whether stage effect or legitimate reasoning on the subject is to decide the point, over that of Kolster. And first for the *rationale* of the thing. If we except the *commatum*, (and why that is wanting we shall presently see,) what is there of a <sup>p</sup>parabasis in its seven parts, which is not here to be found, though in an imperfect form? Besides its most distinguished portion in the anapaests above, there are the ode (371—380.) and counter-ode (384—398.), though not strophic and antistrophic, as in their legitimate form:—there is in the original, if not in our castigated edition, an epirrhema (401—6.), and an antepirrhema, though in the attack first made upon Archedemus, and then upon Clisthenes, we miss an exact correspondence of parts. A set of spondaic instead of dimeter anapaests to form a *macrum*, is certainly a novelty; but if one great object of the *macrum* was to create a laugh (cf. infr. 642.), what so likely to effect that purpose, as a *macrum* of so entirely new a form? The advantage gained in a theatrical point of view by treating these anapaests as a *parabasis*, cannot be doubted; but before we come to that part of the subject, we must be allowed one or two preliminary observations. There is, I think, strong reason for believing that the choral ode, which precedes these anapaests (314—338.) was sung, like the first Cloud-chorus in the drama of that name, before the singers themselves become visible to the audience. If this is denied, what follows? That the ode in question must be that entrance-song, which the choral troop sang as they marched through

<sup>p</sup> Young readers must be reminded that this word bears three distinct meanings: first, the change of place made by the choral troop, when passing from their station near the Thymelæ to that which brought them more immediately before the spectators: secondly, it comprehended the whole of the little interlude which then took place; and thirdly, it more particularly signified that anapaestic address which lay between the *commatum* and the *macrum*.

the orchestra, till having arrived at the Thymelē, or orchestral altar, the chorus took their stationary lines (*γραμμαι*), while their leader, mounting its top, and, assuming an actor's part, conversed with his brother-actors on the stage. But supposing the Chorus thus arrived at the Thymelē on the present occasion, what follows? That the chorus-leader finds no one to converse with. The stage is absolutely empty. Bacchus and Xanthias are confessedly in retirement, and the choral troop have consequently had their orchestral march for nothing. And here again we see why in the following parabasis (if parabasis it is to be) the *commatium* is wanting. The object of the *commatium*, it need scarcely be observed, was to enable the chorus-leader to take a temporary and polite leave of his brother-actors on the stage, and allow his troop to make preparation for leaving the spot near the orchestra which they had hitherto occupied, and advance to that which should bring them face to face with the spectators; but where no actors were on the stage to be taken leave of, there was obviously no *commatium* required. From these considerations we venture, despite the learned Kolster, to bring our Choral Troop (as usual twenty-four in number) at once from the orchestral door in front of the spectators, arranging them in a parallelogrammic form, four a-breast and six deep<sup>1</sup>; we melt all their strong and manly voices into one consenting tone<sup>2</sup>; and in this one tone of twenty-four-voice power, we leave them to thunder out that holy bann, by which the <sup>t</sup>Hieroceryx in the Eleusinian mysteries separated between the initiated and the profane. Could a more striking, and, may I not add, could a more moral effect be well produced? That all this had much novelty of proceeding in it, there can be little doubt; but was it not by such novelties, that, in ticklish subjects like the present, Aristophanes contrived to gain the forbearance of his audience, and thus dared boldly to rush in, where others feared to tread?

Ib. *εὐφρητεῖν*, to observe a religious silence. Cf. nos in Ach. 211.

<sup>1</sup> So in Equites 496. where the chorus-leader takes leave of Agoracitus. Clouds 510, where the compliment is paid to Strepsiades; Vesp. 1009. where similar compliments are paid to Philocleon and Bdelycleon, &c. &c.

<sup>2</sup> A tragic chorus, consisting of fifteen persons, entered the orchestra, except on very particular occasions, three in rank (*ἐν ζυγῷ*) and five in depth (*ἐν στοιχείῳ*). Cf. Möller's Eumenides, p. 81, sq. Kolster de Parabasi, p. 7. Kanngiesser, as the latter observes, not knowing the exact meaning of the words *ζυγὸν* and *στοιχίον*, has made much confusion on this matter.

<sup>3</sup> "In choro junctim omnes loqui debent, quasi voce confusa et concentum in unam personam reformatum." Seneca epist. 84. "Non vides, quam multorum vocibus chorus constet, unus tamen ex omnibus sonus redditur. Aliqua illuc acuta est, aliqua gravis, aliqua media. Accedunt viris feminæ, interponuntur tibiae. Singulorum ibi latent voces, omnium apparent." Diomedes Grammat. I. III. p. 50. The effect produced by this can be known only to those, who have witnessed a representation of Schiller's "Braut von Messine" on the German stage, where a Chorus regulated on these principles is introduced into the drama.

The Hieroceryx, or sacred herald, was one of the four higher functionaries in the Eleusinian worship. The other three were the Hierophant, the Daduchus, or torch-bearer, and the δ 'Επιβάσιος, or assistant at the altar.

ὅστις ἄπειρος τοιῶνδε λόγων, ἡ γνώμη μὴ καθαρεύει, 340  
ἢ γενναιάων ὅργια Μουσῶν μήτ' εἶδεν μήτ' ἔχόρευσεν,

Ib. ἔξιστασθαι τοῖς χοροῖσιν, cf. infr. 355. Thiersch compares the *procul*, *O procul este* of Virgil (*AEn.* VI. 258.), and the *ἔκας, ἔκας ἔστε βέβηλοι* of Callimachus. He also subjoins from Soph. *Phil.* 1053. *νῦν δέ σοι γέ ἐκῶν ἐκστήσομαι, tibi de via decedam.*

340. *καθαρεύειν*, neut. *to be pure, and free from pollution.* Dem. 1371, 22. *ἄγιστεύω* καὶ *εἰμὶ καθαρὰ καὶ ἀγνὴ ἀπὸ τῶν ἀλλων τῶν οὐ καθαρεύοντων καὶ ἀπὸ ἀνδρὸς συνουσίας.* Plat. 6 Leg. 759, c. *δοκιμάζειν δὲ τὸν ἀεὶ λαγχάνοντα πρῶτον μὲν ὀδόκληρον καὶ γνησιον, ἐπειτα ὡς ὅτι μάλιστα ἐκ καθαρεύοντων οἰκήσεων.* Also 12 Leg. 947, d. Polyb. VI. 56. *σπάνισιν ἔστιν εὑρεῖν ἀπεχόμενον ἄνδρα τῶν δημοσίων καὶ καθαρεύοντα περὶ ταῦτα.* If the following illustration from the chorus sung by the Furies in the *Eumenides* is not strictly in point, it comes so closely to it, as well to excuse its insertion :

τοὺς μὲν καθαρὰς χεῖρας <sup>ο</sup>προσινέμοντας  
οὕτις ἀφ' ἡμῶν μῆνις ἐφέρπει,  
ἀστιῆς δ' αἰώνα διοιχνεῖ.  
ὅστις δ' ἀλιτρῶν, ὥσπερ δόδ' ἀνήρ,  
χεῖρας φονίας ἐπικρύπτει,  
μάρτυρες δρθαὶ τοῖσι θαυμάσιι  
παραγνόμεναι, πράκτορες αἴματος  
αὐτῷ τελέως ἐφάνημεν. 303—10.

See also Klausen's *Ag.* p. 179. and Lobeck's *Aglaophamus*, I. pp. 15. 17. 39. 190. 248.

341. In this and the two following verses, the poet evidently quits the religious Eleusinian formula which he has hitherto pursued, and slips into the form of the \*parabasis, thus allowing himself to allude to topics of the day, which cannot now be clearly explained. The theory maintained by the present writer (whether correct or otherwise it is not for him to say,) leads him to see in the first of these three verses a humourous bann pronounced by the Hieroceryx on all those who neither in theory nor practice would subscribe to the new doctrines so strongly advocated by the graver Muses of the Tragic stage, more particularly the muse of Euripides. The second verse seems more clearly to point out Cratinus, as that one of the comic poets, who had not only given in his adhesion to the new opinions, (to which his convivial habits would naturally incline him,) but who in his advocacy of them had gone even beyond his usual vehemence, maintaining them with a heat, which resembled more the warmth of intoxication than that of sober reason. The third verse seems to be a playful hit at Aristophanes himself, and such others of the comic writers as endeavoured by

<sup>ο</sup> Müller and Hermann correct this corrupt passage by reading *τὸν μὲν κ. χ. προσινέμοντας.*

<sup>χ</sup> Another argument, it may be observed, against the opinion of Kolster in this matter.

their pleasantries to discountenance a change in the religious system, which they did not consider to be for the benefit of their countrymen.

Ib. γενναῖων ὅργια Μουσῶν. Among these orgies or freaks of the Euripidean muse, may certainly be reckoned that choral ode in his Helen, which is suddenly introduced without the least reference either to what has preceded, or what follows, and which appears to have no purpose but that of advancing the poet's own opinions on the subject of uniting Bacchus in the worship of Ceres and her daughter. Having given all the preceding part of the tale in our "Introductory matter," its conclusion, it is thought, may find no inappropriate place here :

Ὥν οὐθέμις οὐθέστιά,  
ἐπύρωσας ἐν θαλάμοις,  
μῆνις δὲ ἔχεις μεγάλας  
ματρὸς, γὰρ πᾶν, θυσίας  
οὐ σεβίζουσα θεοῖς.  
μέγα τοι δύναται νεβρῶν  
παμποίκιλος στολίδες,  
κιστοῦ τε στεφθείσα χλόα  
νάρθηκας εἰς ἱεροὺς,  
Ζρόμβου δὲ ἀλισσομένα  
κύκλιος ἔνοσις αἰθερία,  
βακχεύοντά τ' ἔθειρα Βρομίῳ  
καὶ παννυχίδες θεᾶς.  
εὖ δέ νιν ἄμασιν  
ὑπέρβαλε σελάνα.  
μορφῇ μόνον ηὖχεις.

Helen 1373, sq.

Ib. Μουσῶν. Having proposed his own exposition of the sense of these verses, the editor submits to the reader that of his learned predecessor Thiersch. "Exspectandum fuit chorūm dicturūm esse : qui neque mystarū orgia celebravit, neque Bacchi sacris initiatus est, dicit vero (*παρ' ἵπόνουαν*) Μουσῶν pro μυστῶν, et Κρατίνου pro Διονύσον, ita ut chorus quidem tenorem semel receptum servaret, sed poeta ipse sub chori persona appareret, et sub imagine comediae, quae orgia Musarum et vena Cratini comici luxuriosa continetur, moneret : *procul este profani, qui neque quid comici sit intelligitis, neque quid comicæ libertati condonandum sit, recte pensitatis.*" Τι.

Ib. χορέειν, *to celebrate by a dance*; hence, *to be participant in any religious rite*; that participation being evinced by the act of dancing. To examples given by Passow both in active and middle voice, (and to which might be added Eurip. Bacch. 482. Iph. A. 1057. Herc. F. 688. Arist. Thes. 994,) let us be allowed to add one occurring in the eleventh line of the following choral ode, which bears too closely on the subject of the present play not to be allowed inser-

<sup>γ</sup> ἀ πᾶν. Apparently meaning Theseymenes, who, though Menelaus is still living, has been urging his suit to the fair Helen.

<sup>Ζ</sup> βόμβος = βόπτρον. (Dionys. I. 39. XIV. 348. XVII. 349. XLV. 18. XLVII. 275. XLVIII. 779.), a musical instrument, resembling our tambourine.

μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ ἐτέ-  
λέσθη,

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tion at full length. (Ion being now formally acknowledged as the son of Xuthus, king of Athens, the Chorus express their fears least this Phœbean vagabond (*ὁ Φοίβεος ἀλάτας*) as they contemptuously term him, should not only succeed to the throne of Athens, but, much to the shame of "the many-hymned god," be permitted to participate in those sacred rites, from which foreigners were sedulously excluded.)

Αἰσχύνομαι τὸν <sup>a</sup> πολύνυμον  
θεόν, εἰ περὶ <sup>b</sup> Καλλιχάροισι παγαῖς  
λαμπάδα θεωρὸν <sup>c</sup> εἰκάδων  
ὄφεται ἐννύχιος ἄυπνος ὁν,  
ὅτε καὶ Διὸς ἀστεροπόδες  
ἀνεχόρευσεν αἰθῆρ,  
χορεύει δὲ Σελάνα  
καὶ πεντήκοντα κόραι  
Νήρεος, αἱ κατὰ πόντον  
ἀενάων τε ποταμῶν  
δίνας χορεύμεναι  
τὰν χρυσοστέφανον κόραν  
καὶ ματέρα σεμνάν·  
ἴν' ἐλπίζει βασιλεύσειν,  
ἄλλων πόνον εἰσπεισῶν,  
ὁ Φοίβεος ἀλάτας. Ion 1088, sq.

342. *ταυροφάγου, bull-eater.* Two reasons may be given for this epithet. It is either applied to Cratinus, as implying the dithyrambic boldness of his language, (a bull being the prize for those who excelled in this species of <sup>d</sup>poetry,) or it is meant to assimilate his convivial habits to those of the wine-god himself, to whom a similar epithet had, according to the Scholiast, been applied in the Tyro of Sophocles. (Generally speaking, all epithets derived from a bull and applied to Dionysus, apply to him in an astronomical sense, as representative of the Sun.)

Ib. *βακχεῖον, Bacchic festival.* Lysist. 1. ἀλλ' εἴ τις εἰς Βακχεῖον αὐτὰς ἔκαλεσεν. Eurip. Bacch. 471. Πε. τὰ δ' ὅργη ἐστὶ τίν' ἰδέαν ἔχοντά σοι; Δι. ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.

Ib. *γλώττης βακχεῖα, tongue-bacchanals;* as if his language had been a perpetual intoxication.

Ib. *τελεῖν, to initiate.* Eurip. Bacch. 485. τὰ δ' ιερὰ νύκτωρ ἡ μεθ'

<sup>a</sup> Bacchus, or Iacchus; the text leaves it doubtful, which is meant.

<sup>b</sup> The holy fountains near Eleusis, round which the dances of the initiated took place.

<sup>c</sup> εἰκάδες. The twentieth of the month. Here the twentieth of the month Boedromion, when the mystic image of Iacchus was carried from Athens to Eleusis.

<sup>d</sup> Simonid. Ep. 57. See also Nonni Dionys. XIX. 65. Cf. Welcker's Nachtrag zu der Schrift über die *Æschylische Trilogie*, p. 241.

*συμβούς*  
ἢ βωμολόχοις ἔπεστι χαίρει, μὴ 'ν καιρῷ τοῦτο ποιούσιν,

ἢ στάσιν ἔχθραν μὴ καταλύει, μηδὲ εὔκολός ἐστι πολίταις,

ἀλλ' ἀνεγείρει καὶ ριπίζει, κερδῶν ἴδιων ἐπιθυμῶν, 345

ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδοκεῖται,

ἢ προδίδωσιν φρουρίου ἢ ναῦς, ἢ τὰπόρρητ' ἀποπέμπει

πει

ἢ Αἰγάνης Θωρυκίων ὧν, εἴκοστολόγος κακοδαιμων,

*Thiersch, v. II.  
or the year before him  
in the subject parts of*

ἡμέραν τελεῖς; Plat. Phædon. 69, c. κεκαθαρμένος τε καὶ τετελεσμένος. 8 Rep. 560, e. τελουμένου ψυχὴν μεγάλουσι τέλεσι. Dem. 313, 14. ἀνήρ δὲ γενόμενος τῇ μητρὶ τελουστὴ τὰς βίβλους ἀνεγγυώσκεις καὶ τὰλλα συνεσκευαροῦ, τὴν μὲν νίκτι νεβρίζων καὶ κρατηρίζων καὶ καθαίρων τὸν τελουμένους. For further allusions to the word in less classical writers, see notes in St. Croix, I. 366, 7. 386.

343. ἐν καιρῷ, *seasonably, opportunely*. Aesch. Prom. Vinet. 378. Soph. OEd. Col. 8c9. Eurip. Rh. 444. Bacch. 1286. Tem. fr. VIII. 1.

344. στάσιν ἔχθραν. The poet alludes, as Thiersch justly observes, to internal broils and commotions among his countrymen, not to external conspiracies.

345. ριπίζειν, *to blow up*, as it were with a bellows, (*ριπίς*, Ach. 852. ὅμοιες, ἐξενέγκατε τὴν ἔσχάραν μοι δεῦρο καὶ τὴν ριπίδα). Fr. Hom. 26. ριπίζειν πολέμου ἔριν.

346. χειμαζομένης, *disturbed with (civil) storms*. Soph. OEd. Tyr. 101. ὡς τόδι αἷμα χειμάζον πόλιν. Eurip. Suppl. 279. πόλις χειμασθεῖσα. See also Hippol. 315. Ion 980. Soph. Phil. 1460. Antig. 391. Heind. ad Plat. Theat. 170, a.

347. φρουρίου ἢ ναῦς. The words, as Thiersch observes, are to be taken generally, not in reference to any particular garrison or vessels.

Ib. τὰπόρρητα, *things forbidden to be exported from Athens, more particularly such articles as were used in the construction or equipment of ships.* (Wachsm. III. 88.) The word in an ordinary sense occurs Soph. Antig. 44. ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πολεῖ; Eurip. Phœn. 1682. ἐν τοῦτ' ἀν εἰη τῶν ἀπορρήτων πόλει. Cf. nos in Equit. 277.

348. Αἰγάνης. Aegina, having been conquered by the Athenians, was at that time an Athenian market, and bound by the same laws as Athens itself. Lying more conveniently, however, for clandestine exportation than Athens, much contraband trade in consequence took place there.

ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἐπίδαιρον,

ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τιὰ πείθει, 350

ἢ κατατίλâν τὸν Ἐκαταίων, κυκλίουσι χοροῖσιν ὑπάδων,

Ib. Θωρυκίων ἄν, like another Thorycian. Of this person nothing further is known than a short notice which the Scholiast gives, that he was an Athenian taxiarch during the Peloponnesian war. The addition by the same writer, that he supplied the enemy with pitch for the purpose of burning Athens, gives a more criminal colour to his proceedings than they perhaps deserved: yet, cf. infr. 368.

Ib. εἰκοστολόγος (εἰκοστὸς, λέγω), literally, a collector of the twentieth, i. e. per cent., which twentieths he no doubt farmed from the state. See Boeckh's *Staatshaushaltung der Athener*, I. p. 348, sq.

349. ἄσκωμα. "quicquid fuit ἄσκωμα, e corio certe factum fuit, et ad rem navalem pertinebat." Th. Cf. nos in Acharn. 93.

Ib. Ἐπίδαιρον, the town of Argolis, which lies just opposite to Aegina, and not, as the Scholiast imagines, Epidaurus of Laconia.

350. Thiersch is of opinion, that certain Athenians are here reprehended, who had collected money for the Lacedæmonians, with the view of enabling them to construct ships, either because they favoured their party, or with a view to personal profit.

351. κατατίλāν, to defile. (Αν. 1054. μέμνησ' ὅτε τῆς στήλης κατετίλας ἔσπέρας; 1117. πᾶσι τοῖς ὄρνισι κατατίλωμενοι. Eccl. 329. οὗ τί πουν | Κινησίας σον κατατετίληκέν ποθέν;) The text is directed at an awkward occurrence, to which the dithyrambic poet Cinesias, in a moment perhaps of pressing emergency, had been subjected, and which had created both scandal and laughter in Athens.

Ib. Ἐκαταίων. The Hecataeum, or principal temple of Hecate, lay in that part of Athens, which from the splendour of its buildings, the beauty of its gardens, and the purposes to which the clay about it had originally been applied, a German traveller (Skrofani) has not inaptly termed the *Tuileries* of Athens. Need I add, that the beautiful suburb of Ceramicus (*κέραμος*) is here meant?

Ib. κυκλίουσι χοροῖσιν. (Eurip. Hel. 1332. ἀρπασθεῖσαν κυκλίων | χορῶν ἔξω παρθενίων. Iph. A. 1056. εἰδισσόμεναι κύκλια πεντήκοντα κόραι | Νηρῆος.) Though the nature of the cyclic chorus has been incidentally described in a former play (Nub. 326.), yet in a composition so essentially dramatic as the present, a more extended notice may not be deemed altogether irrelevant. In what manner the Bacchic worship found its way into Greece, we have had some

occasion to observe in our Introductory Matter. Wherever that worship came, it came with an accompaniment of two different sorts of hymns; the Dithyrambic and the Phallic. The first sang the <sup>e</sup>birth, and, doubtless, the wars and triumphs of this conquering god; the second, his cups, his merriments, and looser loves. The first was composed in a style so <sup>f</sup>bold and daring, that here, if any where, we recognise the Platonic doctrine, that in the composition of poetry, the operator had need be first put into a state of mind bordering on <sup>g</sup>insanity. The second, if it had not so much of intellectual excitement about it, had doubtless more of actual intoxication, and the words of course corresponded with the frame of mind in which it was <sup>h</sup>written. The Phallic hymn, accompanied by representations which it is not necessary more particularly to specify, was sung by religious processions, as they traversed the public streets to or from the Bacchic place of <sup>i</sup>worship; the dithyrambic hymn was sung round the altar of the god, while the Bacchic sacrifice (a goat) was consuming, the chorus of fifty boys, or men who sang it, dancing in solemn manner at the same time round the altar, first to right, and then to left. Though both hymns were doubtless known alike in villages and towns, the Phallic hymn was more a favourite in the former, where with grosser manners less actual vice is often found; the dithyrambic prevailed in towns, where with more practical guilt a greater observance is paid to exterior decency. And their fates differed accordingly. While the Phallic hymn was left to village-songsters, to be produced extemporaneously, or handed down by tradition, the dithyrambic hymn was taken under the protection of the <sup>k</sup>state, and made a subject of earnest labour and competition. Every year on the return of the stated festival, each of the ten tribes furnished its cyclic chorus, the bard who provided the best hymn on the occasion, being honoured with a reward. The nature of that reward shews at once the antiquity of the practice, and the value set upon the successful composition. When actual coin is either rare or unknown, payment must be made in kind; and whoever knows in what estimation oxen were held in early Athens, will see in the ox which was assigned as a prize to the best dithyrambic poet, a signal proof of the value set upon the composition itself. Of the earlier Attic dithyrambic poets we know nothing: the later and foreign names of Arion of Methymnē, Lasus of Hermionē, (who had Pindar for his pupil,) have doubtless reached us, as well as those of Melanippides, Philoxenus, and Timotheus, because they at respective periods introduced important changes into the words, the music, or saltatory

<sup>e</sup> Plato 3 Leg. 700, b.

<sup>f</sup> The choral strain in the Bacchae of Euripides (64—169.) is doubtless intended for a dithyrambic hymn in a modified form.

<sup>g</sup> Ion 533, e. sq. For specimens of their style, besides those furnished in the present play, see our author's Nubes 335, sq. Av. 908, sq. 1372, sq.

<sup>h</sup> Acharn. 263, sq.

<sup>i</sup> Kanngiesser's Kom. Bühlne, p. 24. Creuzer's Dionysus, I. 231, sq.

<sup>k</sup> On what great revolutionary movement in Athens the cyclic chorus became agonistic, i. e. a public trial of skill, we have explained elsewhere in this volume.

"Ιακχ", ω "Ιακχε,  
νικτέρου τελετῆς φωσφόρος ἀστήρ.  
φλογὶ φέγγεται δὲ λειμών.  
γόνυ πάλλεται γερόντων".

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rally, as one of the most marked distinctions of the Eleusinian rites, and on an important myth connected with the subject, see infr. 1052. We prepare the way for the subject by one or two illustrations of a more general nature. In the OEd. Col. of Sophocles (1048.), what do we find Eleusis itself termed? From the number of torches there exhibited, we find it called *λαμπάδες ἄκται* (*the torch-lighted shore*), οὐ *Πότνια σεμνὰ τιθηνοῦνται τέλη θνατοῖσιν*. In our own poet's Thesmophoriazusæ, (which though relating to rites of Ceres and Proserpine differing from those of Eleusis, forms an excellent accompaniment to the present drama,) we observe the following allusion: 1149. *ηκετ' . . . ἀλσος ἐς ὑμέτερον | οὐ δὴ ἀνδράσιν οὐ θεμιτὸν εἰσορᾶν | δρυγα σεμνὰ θεῶν, ἵνα λαμπάσι φαίνετον ἀμβροτος δψιν.*

328. ἐν is nearly redundant, as in Aesch. Prom. 431. *ὅξυπρώροισι βρέμων ἐν αἰχμαῖς*. Eurip. Suppl. 582. ἐν *δοπίσιν σοι πρώτα κινδυνεύτεον*. Ib. 602. *στρατηλατήσω κλεινὸς ἐν κλεινῷ δορὶ*. Hel. 1334. ἀ μὲν *τόξοις Αρτεμις, | ἀ δὲ ἐγχει Γοργὼ πάνοπλος*. Troad. 381. οὐ *δαμαρτὸς ἐν χεροῖν | πέπλοις συνεντάλησαν*.

Ib. *τινάσσων*. (Eurip. Bacch. 80. 552. Non. Dionys. XXX. 112.) One object of this shaking, it has been already observed, was to diffuse as much as possible the cathartic influences of the torch. Hence when the fatidic Theonoë quits her holy seat in the "Helen" of Euripides, she observes to those about her,

*'Ηγοῦ σὺν μὲν φέροντα λαμπτήρων σέλας,  
θείον δὲ σεμνὸν θεσμὸν αἰθέρος μυχῶν,  
ώς πνεῦμα καθαρὸν οὐρανοῦ δεξώμεθα.  
σὺ δ' αὖ κέλευθον, εἴ τις ἔβλαψεν ποδὶ<sup>1</sup>  
στείβων ἀνοσίω, δὸς καθαριώ φλογί.  
κρούσον δὲ πεύκην, ἵνα διεξέλθω, πυρός.*

874, sq.

330. *τελετῆς*. Cf. nos in Vesp. 121. Nub. 298. and infr. 998. The epithet *nightly* is one of frequent reference to the Bacchic mysteries in the Dionysiacs. XXVII. 173. XXXI. 140.

Ib. *φωσφόρος ἀστήρ*. Non. Dionys. V. 207. *Ἀρμονίῃ νέον υἱὰ γεγνθότι γένετο Κάδμῳ, | Λοιήν Πολύδωρον ἐωσφόρον ἀστέρα πάτρης*. Eurip. Hippol. 1120. *τὸν Ἑλλαῖας | φανερώτατον ἀστέρ* *'Αθάνας εἴδομεν*. Soph. Elect. 65. ὡς κάμ' ἐπαυχῶ ... ἔχθροις, ἀστρον ὡς, λάμψεις ἔτι.

331. *φλόξ*. Eurip. Bacch. 145. *ὁ Βαγχεὺς δ' ἔχων πυρσώδη φλόγα πεύκας ἐκ νάρθηκος ἀστει κ. τ. ἐ.*

332. *γόνυ πάλλεται γερόντων*. infr. 1323. *τὰ κῶλά τ' ἀμπάλλετε*.

ἀποσείονται δὲ λύπας,  
χρονίους τὸ ἔτῶν παλαιῶν ἐνιαυτοὺς,  
ἱερᾶς ὑπὸ τιμᾶς. 335  
σὺ δὲ λαμπάδι φέγγων  
προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἐλειον δάπεδον  
χοροποιὸν, μάκαρ, ἥβαν.

Eurip. Tr. 329. πάλλε πόδ' αἰθέριον. Non. Dionys. VI. 48. πάλλων καμπύλον ἵχνος. VIII. 105. ἀγκύλα γούνατα πάλλων. Welcker compares the movement in a Rhenish song :

Da droben am Hügel  
Wo die Nachtigal singt,  
Da tanzt der Einsiedel,  
Dass die Kutt' in die Höh' springt.

(For a somewhat ridiculous exhibition of Bacchic dances by two old men, see the Bacchæ of Euripides, 185—209.)

334. A comic or dithyrambic exaggeration for extended cycles (*ἐνιαυτός*) of years.

Ib. ἐνιαυτός, a cycle of years, as well as a single year: see Pass. in voc. Od. I. 16. ἀλλ' ὅτε δὴ ἔτος ἥλθε, περιπλομένων ἐνιαυτῶν.

335. *ἱερᾶς ὑπὸ τιμᾶς*. From the sound made by the feet in dancing, we get for the preposition *ὑπὸ* a sense of *by means of*, or *to the*, as in the following constructions. *Æsch. Ag.* 460. πυρὸς δ' ὑπ' εὐαγγέλου πόλιν διῆ— | κει θοὰ βάξει. 1530. καὶ κατάθαψομεν, | οὐκ ὑπὸ κλαυθμῶν τῶν ἔξ οἰκων. *Soph. El.* 630. ὑπ' εὐφήμου βοῆς θύσατο μὲν ἔαστεις. 711. χαλκῆς ὑπὸ σάλπιγγος ἥξαν. *Eurip. Bacch.* 156. μελπετε τὸν διόνυσον βαρυβρόμων ὑπὸ τυμπάνου. *Ion* 510. συρίγγων ὑπὸ αἰόλας λαχᾶς ὑμνων. Cf. nos in *Ach.* 911. Ib. *τιμᾶς*, literally, *that which is done in honour of a person*; as *Æsch. Ag.* 760. χάρις, *that which is done agreeably to a person*. here, *a dance*. Cf. sup. 322.

337. *προβάδην* (*προβαλνω*), in advance. *Hes. Op.* 727. μήτ' ἀκτὸς ὁδοῦ προβάδην οὐρῆσῃς.

Ib. ἔξαγε κ. τ. λ. “Bacchum quasi præsentem faciunt sibi dumcem, quia ipsius imago choro præbat.” Th.

Ib. ἐλειον (*Æsch. Pers.* 500. *Eurip. Herc. F.* 150. *Belleroph. fr. XI. 2.*) δάπεδον, (*Æsch. Ch.* 785. *Prom. V.* 854. frequent in Euripides), alluding to the marshy meadows of the Cephissus, where was the ‘*Πάριον πεδίον*, the place selected for the dances of the mystæ. Cf. *infr. 358*.

338. *χοροποιὸν* (*Soph. Aj.* 698. ὁ Πάν, ὁ θεῶν χοροποῖ ἄναξ) ἥβαν, *juventutem quae choreas ducere amat*. Th.

Ib. ἥβη. *Æsch. Pers.* 516. ὡς στένειν πόλιν Περσῶν, ποθοῦσαν φιλτάτηην ἥβην χθονός. 918. γὰ δ' αἰάζει τὰν ἐγγαίαν ἥβαν Σίρεξα κταμέναν. *Ag.* 109. Ἐλλάδος ἥβας ξύμφρονα ταγάν. *Eurip. Ion.* 489. νεανίδες ἥβαι.

εὐφημεῖν χρὴ, καξίστασθαι τοῖς ἡμετέροισι χοροῖσιν,

Ib. *μάκαρ*, a term of frequent application in the tragic writers to divinities. Aesch. Supp. 519. ἀναξ ἀνάκτων, μακάρων μακάρτατε. S. c. Theb. 1076. μετὰ γὰρ μακάρας καὶ Διὸς ἱσχὺν | ὅδε Καδμείων ἥρυξε πόλιν. Prom. Vinet. 176. μακάρων πρύτανις. Ag. 1307. Eurip. Hec. 641.

339. εὐφημεῖν χρὴ κ. τ. ἐ. A question of some moment here occurs for consideration. Are the following tetrameter anapaests to be considered as an address by the Chorus-leader, here assuming the character of the Hieroceryx, and speaking with his face towards the stage, or are they to be treated as a genuine *parabasis*, spoken *uno ore* by the chorus, and consequently with their faces turned towards the spectators? (Cf. infr. 644.) Kanngiesser, evidently without any doubt about the matter, takes the latter opinion, (Bühne in Athen. p. 363); Kolster, never very fond of agreeing with his lively and ingenuous countryman, decides for the former. (de Parabasi, p. 29.) To the present writer, Kanngiesser's opinion, though not without its difficulties, has, he confesses, a decided superiority, whether stage effect or legitimate reasoning on the subject is to decide the point, over that of Kolster. And first for the *rationale* of the thing. If we except the *commatum*, (and why that is wanting we shall presently see,) what is there of a <sup>p</sup>parabasis in its seven parts, which is not here to be found, though in an imperfect form? Besides its most distinguished portion in the anapaests above, there are the ode (371—380.) and counter-ode (384—398.), though not strophic and antistrophic, as in their legitimate form:—there is in the original, if not in our castigated edition, an epirrhema (401—6.), and an antepirrhema, though in the attack first made upon Archedemus, and then upon Clisthenes, we miss an exact correspondence of parts. A set of spondaic instead of dimeter anapaests to form a *macrum*, is certainly a novelty; but if one great object of the *macrum* was to create a laugh (cf. infr. 642.), what so likely to effect that purpose, as a *macrum* of so entirely new a form? The advantage gained in a theatrical point of view by treating these anapaests as a *parabasis*, cannot be doubted; but before we come to that part of the subject, we must be allowed one or two preliminary observations. There is, I think, strong reason for believing that the choral ode, which precedes these anapaests (314—338.) was sung, like the first Cloud-chorus in the drama of that name, before the singers themselves become visible to the audience. If this is denied, what follows? That the ode in question must be that entrance-song, which the choral troop sang as they marched through

<sup>p</sup> Young readers must be reminded that this word bears three distinct meanings: first, the change of place made by the choral troop, when passing from their station near the Thymelē to that which brought them more immediately before the spectators: secondly, it comprehended the whole of the little interlude which then took place; and thirdly, it more particularly signified that anapaestic address which lay between the *commatum* and the *macrum*.

the orchestra, till having arrived at the Thymelē, or orchestral altar, the chorus took their stationary lines (*γραμμαί*), while their leader, mounting its top, and, assuming an actor's part, conversed with his brother-actors on the stage. But supposing the Chorus thus arrived at the Thymelē on the present occasion, what follows? That the chorus-leader finds no one to converse with. The stage is absolutely empty. Bacchus and Xanthias are confessedly in retirement, and the choral troop have consequently had their orchestral march for nothing. And here again we see why in the following parabasis (if parabasis it is to be) the *commatium* is wanting. The object of the *commatium*, it need scarcely be observed, was to enable the chorus-leader to take a temporary and polite leave of his brother-actors on the stage, and allow his troop to make preparation for leaving the spot near the orchestra which they had hitherto occupied, and advance to that which should bring them face to face with the spectators; but where no actors were on the stage to be taken leave of, there was obviously no *commatium* required. From these considerations we venture, despite the learned Kolster, to bring our Choral Troop (as usual twenty-four in number) at once from the orchestral door in front of the spectators, arranging them in a parallelogrammic form, four a-breast and six deep<sup>r</sup>; we melt all their strong and manly voices into one consenting tone<sup>s</sup>; and in this one tone of twenty-four-voice power, we leave them to thunder out that holy bann, by which the <sup>t</sup>Hieroceryx in the Eleusinian mysteries separated between the initiated and the profane. Could a more striking, and, may I not add, could a more moral effect be well produced? That all this had much novelty of proceeding in it, there can be little doubt; but was it not by such novelties, that, in ticklish subjects like the present, Aristophanes contrived to gain the forbearance of his audience, and thus dared boldly to rush in, where others feared to tread?

Ib. *εὐφημεῖν*, to observe a religious silence. Cf. nos in Ach. 211.

<sup>q</sup> So in Equites 496. where the chorus-leader takes leave of Agoracitus. Clouds 510, where the compliment is paid to Strepsiades; Vesp. 1009. where similar compliments are paid to Philocleon and Bdelycleon, &c. &c.

<sup>r</sup> A tragic chorus, consisting of fifteen persons, entered the orchestra, except on very particular occasions, three in rank (*ἐπὶ σύγχρονοι*) and five in depth (*ἐπὶ στοιχεῖοι*). Cf. Müller's Eumenides, p. 81, sq. Kolster de Parabasi, p. 7. Kanngiesser, as the latter observes, not knowing the exact meaning of the words *σύγχρονοι* and *στοιχεῖοι*, has made much confusion on this matter.

<sup>s</sup> "In choro junctim omnes loqui debent, quasi voce confusa et concentum in unam personam reformantes." Seneca epist. 84. "Non vides, quam multorum vocibus chorus constet, unus tamen ex omnibus sonus redditur. Aliqua illic acuta est, aliqua gravis, aliqua media. Accedunt viris feminæ, interponuntur tibiae. Singulorum ibi latent voces, omnium apparent." Diomedes Grammat. I. III. p. 50. The effect produced by this can be known only to those, who have witnessed a representation of Schiller's "Braut von Messine" on the German stage, where a Chorus regulated on these principles is introduced into the drama.

<sup>t</sup> The Hieroceryx, or sacred herald, was one of the four higher functionaries in the Eleusinian worship. The other three were the Hierophant, the Daduchus, or torch-bearer, and the δ 'Επιβάσιος, or assistant at the altar.

τῇ φωνῇ μολπάζων,  
ἢ τὴν χώραν  
σώζειν φήσ' ἐς τὰς ὥρας,  
καν Θωρυκίων μὴ βούληται.

ἄγε νυν ἑτέραν ὕμνων ιδέαν τὴν καρποφόρου βασί-  
λειαν,

Δήμητρα θεάν, ἐπικοσμοῦντες ζαθέαις μολπαῖς κελα-  
δεῖτε.

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the following limitations. The joyous principle of the Eleusinian festival being here principally celebrated in the person of Iacchus, an entire hymn addressed to the mournful principle would have been somewhat misplaced; yet an entire omission of the name of Proserpine would have been equally out of character. How has the poet then acted? With his usual tact and propriety. The smell of sacrificial pork allows the poet, as we have seen, to put into the mouth of Xanthias a mere allusion to the daughter of Ceres (sup. 325.), while here, if one of her most serious and important titles is introduced, any serious thought connected with that title is presently banished, and how? by the limits to which those powers of salvation are here limited; viz. that of saving Athens from the treacheries of such a man as Thorycion. That the reader's thoughts may not be of a more solemn cast than those of Aristophanes' hearers were on hearing their mysterious saviour's powers thus "cabined and confined," I insert the following inscription from Simonides:

Σῶσος καὶ Σωσώ Σωτείρη τόνδ' ἀνέθηκαν·

Σῶσος μὲν σωθεῖς, Σωσὼ δ' ὅτι Σῶσος ἐσώθη.

Fr. 75.

365. *μολπάζειν*, *to sing*. This word does not occur a second time, I believe, in the remains of Aristophanes, nor is it to be found in those of the three tragedians. Cf. infr. 1496.

367. *ἐς τὰς ὥρας*, *in tempus aeternum*. Th. Cf. nos in Nub. 543.

Ib. *φήσ'*, *promises expressly*.

368. At the conclusion of the verse, shouts of "Σωτείρα," "Σωτείρα," are heard.

369. *ἑτέραν ὕμνων ιδέαν*, *aliam hymnorum speciem*. Cf. Thiersch ad Plut. 319. (where it is said to the Chorus, *ὑμείς ἐπ' ἄλλ' εἴδος τρέπεσθε*). Eurip. Bacch. 471. *τὰ ὅργι' ἔστι τίν' ιδέαν ἔχοντά σοι*;

Ib. *καρποφόρος*. This epithet is not found where it might have been expected, viz. in the Orphic hymn to Ceres. Eurip. Hel. 1505. *πεδία καρποφόρα*. Iph. T. 1235. Δηλίας ἐν καρποφόροις γυάλοις. Rhes. 966. *τοσόνδε Νύμφην τὴν ἔνερθ' αἰτήσομαι | τῆς καρποποιοῦ παιδα* Δήμητρος θεᾶς, | ψυχὴν ἀνείναι τοῦθ'.

370. *Δήμητρα θεάν*. Eurip. Bacch. 275. Δημήτηρ θεά.

Δήμητερ, ἀγνῶν ὄργιῶν  
ἀναστα, συμπαραστάτει,  
καὶ σῶζε τὸν σαντῆς χορόν·  
καὶ μὲν ἀσφαλῶς πανήμερον  
πᾶσαι τε καὶ χορεῦσαι·  
καὶ πολλὰ μὲν γέλοιά μ' εἰ-

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Ib. *ζάθεος*, a word of frequent occurrence in the remains of Euripides : it is not found in those of Æschylus, or Sophocles.

Ib. *κελαδεῖν*. Eurip. Iph. T. 1093. *πόσιν κελαδεῖς δεὶ μολπᾶς*. Her. F. 694. *παίανας—κελαδήσω*.

371. *ἄγνῶν*. This epithet, applicable enough while Iacchus predominated as a leading principle of the Eleusinian mysteries, could be used with little propriety, when the Bacchic rites became engrafted on those of Ceres. But enough on this subject has been said in the Introductory Matter.

Ib. *ὅργια*, *secret religious usages*. Secret service of a god, to which the initiated only had admission ; of the same signification with *μυστήρια*, as applied to the secret service of Ceres in Eleusis (h. Hom. Cer. 274. 476.), to that of the Cabiri, and the Ceres Achaea. (Herodot. II. 51. V. 61.) In later times, the word was more particularly used in the service of Bacchus, (Eurip. Bacch. 34. 262. 416. 471. 996.), of the consecrations, purifications, and other secret ceremonies belonging to it, which were in part shewn to the uninitiated at the Dionysiac festivals, but not explained as to their real sense and signification. The word is derived either from *ἔργον*, the term *ἔρδειν* being used of the completion of holy works, as *sacra facere* in Latin, or from *ὅργα*, *ὅργη*, *ὅργας*, in reference to the enthusiastic rapture with which these orgies were celebrated. Arist. Thes. 948. 1151. *ὅργια σεμνὰ . . . ἀνέχειν*. Soph. Tr. 767. *σεμνῶν ὄργιων ἔδαστο φλόξ*. Dionys. IX. 114. *ὅργια νυκτελίνοιο διδασκομένη Διουνύσου*. XIII. 7. *ὅργια νυκτιχόρεντα*. III. 263. XV. 70. Lobeck's Aglaophamus, I. 49. 53. 64.

372. *συμπαραστάτει*, *adsta simul nobis*. Eccl. 14. *στοάς τε καρποῦ βακχίου τε νάματος | πλήρεις ἵπογγύσασι συμπαραστατεῖς*. Plut. 326. *ὅπως δέ μοι καὶ ταῦλα συμπαραστάται | ἐσεσθε*, (where see Thiersch.) Instances of the simple verb *παραστατεῖν* occur in Arist. Thes. 369. *ἄσθ' ἡμῖν θεοὺς παραστατεῖν*. Eccl. 9. Frequent in Æschyl., less frequent in Eurip. and Soph.

374. *πανήμερον*. Monk in Hippol. (v. 371.) compares Eurip. Ion, 122. Æsch. Prom. Vinet, 1061. Soph. Trach, 662.

375. *πᾶσαι τε καὶ χορεῦσαι*. Cf. infr. 392. 400. sub. *τὰ*, vel *δός*.

376. *καὶ πολλὰ μὲν γέλοιά μ' εἰπεῖν, πολλὰ δὲ σπουδαῖα*. The *γέλοια* (of which a particular instance will be given in a subsequent verse)

πεῖν, πολλὰ δὲ σπουδαῖα, καὶ  
τῆς σῆς ἑορτῆς ἀξίως  
πάισαντα καὶ σκώφαντα νι-  
κήσαντα ταινιοῦσθαι.

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arose naturally out of the joyous portion of the Eleusinian rites; the *σπουδαῖα* out of those more solemn communications and spectacles which respected futurity, and which made the communicant's weal or woe in another world dependant on his good or bad behaviour in this. How far the Old Comedy and the Socratic Philosophy—both proceeding on a similar mixture of mirth and seriousness—had grown out of this striking feature of the Eleusinian mysteries, is not unworthy the attention of those who investigate the principles on which the conduct of nations, as well as of individuals, is based. As illustrations of the principle in the Socratic Philosophy may be quoted, with Spanheim, Plat. 7 Leg. 816. ἀνεψιοὶ γάρ γελοίων τὰ σπουδαῖα καὶ πάντων τῶν ἐναντίων τὰ ἔναντια μαθεῖν οὐ δυνατόν, εἰ μέλλει τις φρόνιμος ἔστεθαι. Galen de usu Part. I. 9. Σωκράτους Μούσα μηγνύει ἀεὶ τὴν σπουδὴν ἐν μέρει παιδιᾶς. (On the frequent opposition between the terms *σπουδὴ* and *παιδία* in the Platonic writings, Dindorf refers to Fischer ad Plat. Phædon. XIII. 6. and Ruhnk. ad Tim. Gl. Plat. p. 2.)

379. σκώφαντα. Apollodor. I. 5. Πλούτων δὲ Περσεφόνης ἔρασθεῖς, Δίὸς συνεργοῦντος, ἥρπασεν αὐτὴν κρύφα. Δημητρα δὲ μετὰ λαμπτάδων νυκτός τε καὶ ὥμερας κατὰ πάσαν τὴν γῆν ἤτοῦσα περιήει μαθοῦσα δὲ παρ' Ἐρμιονέων, ὅτι Πλούτον αὐτὴν ἥρπασεν, ὀργιζομένη θεοῖς ἀπέλιπεν οὐρανόν. Εἴκασθείσα δὲ γυναικὶ, ἥκεν εἰς Ἐλευσίνα, καὶ πρῶτον μὲν ἐπὶ τὴν ἐπ' ἔκεινης κληθεῖσαν Ἀγέλαστον ἐκάθισε πέτραν παρὰ τὸ Καλλίχορον φρέαρ καλούμενον. Ἐπειτα πρὸς Κελεὸν ἐλθοῦσα τὸν βασιλεύοντα τότε Ἐλευσινιών, ἔνδον οὐσῶν γυναικῶν, καὶ λεγοντῶν τούτων παρ' αὐτὰς καθέζεσθαι, γραῖα τις, Ἰάμβη, σκώψασα, τὴν θεὸν ἐποίησε μειδίασαι. Διὰ τοῦτο ἐν τοῖς Θεσμοφορίοις τὰς γυναικας σκώπτειν λέγουσιν. See also on this subject, Creuz. Symb. IV. 463. II. 325.

380. νικήσαντα ταινιοῦσθαι. The allusion is to that singular scene which took place on the bridge of the river Cephissus, as the holy procession returned from Eleusis to Athens. At this spot were congregated the inhabitants of the neighbouring places; and a war of witticisms and pleasantries, not altogether of the most decent kind, commenced between the two parties. To the victor in this conflict (and after a little indiscriminate skirmishing the contest was doubtless left to two or three well-known wags on either side) the prize was assigned of a triumphant head-band or fillet (*ταινία*). Creuzer's observation, (Symbol. IV. 529.) that this bridge-conflict was accompanied with scenery, maskings, and the exhibition of a female on the bridge, representing Iambē, or Baubo, is not undeserving of notice. See also on the foregoing subject St. Croix, I. 333.

ἄγ' εῖα

νῦν καὶ τὸν ὄραιον θεὸν παρακαλεῖτε δεῦρο  
φόδαιστι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

\*Ιακχε πολυτίμητε, μέλος ἑορτῆς

ἡδιστον εύρων, δεῦρο συνακολούθει

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πρὸς τὴν θεὸν καὶ δεῦξον ως *the temple of Ceres*

ἀνευ πόνου πολλὴν ὁδὸν περαίνεις. *the road from Athens to*

Ib. *ταυιοῦν* (*ταυία, τείνω*), *to crown with a bandeau, or fillet*. The word is found in ancient writers apparently as the meed of private approbation, in opposition to the *στέφανος*, or state-reward for great deeds. Thucyd. IV. 121. καὶ δημοσίᾳ μὲν χρυσῷ στεφάνῳ ἀνέδοσαν (Brasidam sc.) ως ἐλευθεροῦντα τὴν Ἑλλάδα, ιδίᾳ δὲ ἑτανίουν τε καὶ προσήρχοντο ὡσπερ ἀθλητῇ. Xen. Hellen. V. 1. 3. καὶ δὲ μὲν ἐστεφάνωσεν, δὲ ἑτανίωσεν. Plat. Conviv. 212, e. 213, a. d. *ταυίας ἔχων* ἐπὶ τῆς κεφαλῆς πάνι πολλάς. Dem. 1308, 5. *ταυίας πωλεῖν ὅμολογούμεν*. 1309, 21. εἰ δέ γε πλούσιοι ἥμεν, οὐτ' ἀν *ταυίας ἐπωλοῦμεν*. Plut. Vit. Phoc. 30. On the subject of the *ταυία*, see further Creuzer's Symbol. II. 357.: also Creuzer's Dionysus, I. 215. Lobeck's Aglaoph. 275. 372.

381. εἴα, particle of exhortation, frequent in Euripides.

382. ὄραιον θεόν. Catull. Epith. Thet. 251. *At parte ex alia florens volitabat Iacchus.*

383. *ξυνέμπορος*, properly, a *travelling-companion*: frequent in Aeschylus, less frequent in Sophocles, and still less in Euripides. I quote an example from each. Aesch. Suppl. 917. ἐν χρόνῳ μαθῶν | εἴστε σύ τ' αὐτὸς χοὶ ξυνέμποροι σέθει. Soph. Tr. 318. οὐδὲ σύμμα πρὸς τὸν τῶν ξυνεμπόρων ἔχεις; Eurip. Bacch. 57. ἂς ἐκ βαρβάρων | ἔκόμισα—ξυνεμπόρους ἔμοι. Callim. fr. 67, 3.

386. πρὸς τὴν θεόν. It has been already observed, that on the sixth day of the Eleusinian festival, the image of Iacchus was taken from his own temple, transported to that of Ceres in Athens, and from thence carried in procession to the magnificent temple of the latter at Eleusis.

387. ἀνευ πόνου. Eurip. Bacch. 614. αὐτὸς ἐξέσωστ' ἐμαυτὸν ῥαδίως ἀνευ πόνου. Herc. F. 89.

Ib. πολλὴν ὁδὸν. The reference is not, as Thiersch supposes, to the distant wanderings and journeyings of the Theban Bacchus, but to the *via sacra*, or road, which Iacchus had to traverse between Athens and Eleusis. This did not indeed exceed many miles in actual length, but we all know how toilsome a procession may become, where the attendants are numerous, and the pauses (*ἀναπανταλαὶ*), attended perhaps with various observances, frequent. Conz paraphrases; *Under thy escort, O Bacchus, (Iacchus he should have said,) the distant journey will be accomplished easily by us, and without trouble.* The inconsistency with which the Chorus some-

Ίακχε φιλοχορευτὰ, συμπρόπεμπέ με.  
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι  
καπ' εὔτελείᾳ τὸν τε σανδαλίσκουν  
καὶ τὸ ράκος, καξεῦρες ὥστ'

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ἀξημίους παιζεῖν τε καὶ χορεύειν.

Ίακχε φιλοχορευτὰ, συμπρόπεμπέ με.  
καὶ γὰρ παραβλέψας τι μειρακίσκης  
νῦν δὴ κατεῖδον, καὶ μάλ' εὐπροσώπουν,  
συμπαιστρίας χιτωνίου

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times speak of themselves, as if denizens of the upper world, and sometimes as if inhabitants of the lower world, will surprise no one acquainted with the genius of the old Comedy. For a different interpretation of the passage given by Welcker, see that learned writer.

388. *συμπροέπειν*, *to accompany as an escort*. Cf. infr. 1494. Herodot. IX. 1. καὶ συμπροέπειψέ τε Θώρηξ ὁ Αηρισταῖος Ξερξέα φεύγοντα. Xen. Cyr. I. 6. 1. III, 3. 4. VIII. 4. 27.

389. σὺ γὰρ κατεσχίσω (*SCHOL.* δὰ σὲ κατεσχίσθη) τὸν σανδαλίσκουν, *propter te laceratus est calceus*. Cf. Dem. c. Mid. 540, 2. 1b. ἐπὶ γέλωτι, *for purposes of mirth*. Cf. Viger. p. 622. Plut. Symp. II. 3. προσφέρειν τις ἐπὶ γέλωτι.

390. καπ' εὔτελείᾳ—and *for purposes of economy*, (Herod. II. 92. Thucyd. II. 40. VIII. 1.) “The superstitious respect,” says M. de St. Croix, (I. 288.) which the Eleusinian mysteries inspired, obliged the initiated always to wear the robe in which they had been admitted, till it fell to pieces. Others consecrated this robe to Ceres and Proserpine, or made swaddling-clothes of it for their children.” The learned writer’s observation, not very consistent with itself, is, I should imagine, very much at variance with the actual fact. That many would wear this sacred robe till it fell into shreds and fragments, is natural enough; and it is at this *economical*, as well as reverential practice, and not, as Thiersch supposes, at the *thrifty* expenses of the choregus in the appointments of the drama, that the laugh in the text appears to be directed. (See our Introductory Matter.) What use the younger part of the female Mysts made of this sacred custom, will be seen presently.

391. ράκος. Theoc. XXVII. 58. τῶμπέχονον ποίησας ἐμὸν ράκος· εἰμὶ δὲ γυμνά. ΤΗ.

394. παραβλέψας τι, *having looked a little aside*. Vesp. 497. ἡ λαχανόπωλις παραβλέψασι φῆσι θατέρῳ.

395. εὐπρόσωπος. Pax 617. Thes. 191. σὺ δὲ εὐπρόσωπος, λευκός, κ. τ. λ. Άesch. Ch. 956. εὐπροσωποκοίτας. Soph. Aj. 1009. δέξαιτ’ ἀν εὐπρόσωπος ὑλεώς τ’ ἵσως. Eurip. Ph. 1356. οὐκ εὐπροσώποις φρούριοις ἄρχει λόγου.

396. συμπαιστρίας. It appears, therefore, says Thiersch, that

*παραρραγέντος τιτθίον προκύψαν.*

*\*Ιακχε φιλοχορευτὰ, συμπρόπεμπέ με.*

*ΔΙ. ἐγὼ δ' αεὶ πως φιλακόλουθός εἰμι καὶ μετ' αὐτῆς*

*παιᾶν χορεύειν βούλομαι. ΞΑ. κάγωγε πρός.* 400

*ΧΟ. βούλεσθε δῆτα κοινῆ*

*σκώψωμεν Ἀρχέδημον;*

*ὅς ἐπτέτης ὅν οὐκ ἔφυσε—φράτορας,*

*νυνὶ δὲ δημαγωγεῖ*

maidens and matrons were present at the procession, who as soon as that part of the ceremony was concluded, retired. Cf. infr. 419.

397. *τιτθίον προκύψαν. papillam enitentem per fenestras tunicae laceratae.* ΤΗ.

399. *dei πως.* Thiersch compares Pl. 246. ἐγὼ δὲ τούτου τοῦ τρόπου πως εἴμ' αἱ. Eurip. Hipp. 662. αἱ γὰρ οὖν πως εἰσὶ κάκεῖναι κακαί.

400. *κάγωγε πρός.* Cf. Aesch. Prom. Vinet. 73. Eurip. Phœn. 619. 891. Helen. 110. (Xanthias and Bacchus, the first having thrown down his baggage, prepare to leave their place of concealment and commence scenic operations with the Chorus.)

401-2. *βούλεσθε . . σκώψωμεν.* Eurip. Hec. 1025. *βούλεσθε ἐπεισπέσωμεν;* so also Bacch. 718. *θέλετε θηρασώμεθα;*

402. *Ἀρχέδημον.* With the name of this person, the reader has been made acquainted in the long extract from Mitford, Appendix (C.) Conz and Welcker (the latter in an excellent note) both consider the attack here made, and one that has been omitted, as specimens of the effusions which took place at the bridge of the Cephissus.

403. —*φράτορας*, said unexpectedly for *φραστῆρας* sc. ὀδόντας, or those teeth which children commonly have by the time they are seven years old, and which serve for purposes of speech (*φράζειν*). The sarcasm is directed at the foreign birth, or want of true Attic extraction in Archedemus, which had for seven years prevented him from being enrolled in some *phratria*. (Porro autem, cum omnes omnino cives Atticos, adscriptios non minus quam genuinos, in una aliqua tribu et curia censeri oporteret, phratorum gentiliumque collegii ii tantum recipiebantur, qui genuina stirpe Attica oriundi essent, quamobrem sepissime ab oratoribus phratorum indices adhibentur ad probandam *εὐγένειαν* et natalium sinceritatem. Schom. 365.)

404. *δημαγωγεῖν.* Isoc. 18, a. *καλῶς δὲ δημαγωγήσεις, εὖ μήδ' ίθριζεις τὸν δχλον ἐῆς μήδ' ίθριζόμενον περιορᾶς.* 215, c. *τῇ μὲν ἔξουσιᾳ τυραν-*

ἐν τοῖς ἄνω νεκροῖσι,  
κάστιν τὰ πρῶτα τῆς ἐκεῖ—μοχθηρίας.

ΔΙ. ἔχοιτ' ἀν οὖν φράσαι νῷν  
Πλούτων' ὅπου 'νθάδ' οἰκεῖ;  
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.

ΧΟ. μηδὲν μακρὰν ἀπέλθης,

405

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*νῶν, ταῖς δ' εὐεργεσίαις δημαγωγῶν.* Xen. Anab. VII. 6. 4. (The term is one of much rarer occurrence in the Greek writings than might have been expected.)

405. *ἐν τοῖς ἄνω νεκροῖσι*—said as if the Athenians were no longer what they were in the glorious days of Miltiades, Themistocles, and Aristides; or, simply, in that species of humour which prevails throughout this play, in accordance with which the living are spoken of as the dead, and the dead as the living.

406. *τὰ πρῶτα*=*δ' πρῶτος, the prince, the chief, the head.* Herodot. VI. 100. Αἰσχίνης δ' Νόθωνος, ἐὼν τῶν Ἐρετριέων τὰ πρῶτα. IX. 78. Λάμπων δ' Πυθέω, Αἴγυνθέων τὰ πρῶτα. Eurip. Med. 913. οἵμαι γάρ ἴμας τῆσδε γῆς Κορινθίας | τὰ πρῶτ' ἔστεθαί. Orest. 1244. Μυκηνίδες ὁ φίλαι, | τὰ πρῶτα κατὰ Πελασγικὸν ἔδος Ἀργείων. Bacch. 274. δύο γάρ, ὁ νεανία, | τὰ πρῶτ' ἐν ἀνθρώπουσιν Δημήτηρ θεὰ ... | δ' ἡλθεν ἐπὶ τὰν τίπαλον, ὁ Σεμέλης γόνος, κ. τ. λ. See further, Blomf. Gloss. in Pers. p. 101.

Ib. *τῆς μοχθηρίας, the scoundrelry*=*τῶν μοχθηρῶν, the scoundrels, ἐκεῖ, in the world above.* Said παρ' ἵπόνοιαν for *τῆς δημαγωγίας.*

Ib. Our parabasis, if parabasis it is to be, here ceases, and the Choral troop, turning their backs upon the audience, proceed to take their station near the Thymelē; Bacchus and Xanthias appear from their retiring place, wherever that may have been, and a dialogue commences between the former and the leader of the troop.

408. *φράσειν Πλούτωνα, ὅπου .. οἰκεῖ.* To illustrations of this formula, given in former plays, add Eccl. 1125. *φράσατέ μοι τὸν δεσπότην, ὅπου στί.* Plat. Gorg. 503, b. τί οὐχὶ καὶ ἐμοὶ αὐτὸν ἔφρασας τίς ἔστι; Aesch. Sept. c. Th. 628. τὸν ἔβδομον δὴ τόνδ' ἐφ' ἔβδόματις πύλαις | λέξω .... πόλει | οἵας γ' ἀρταὶ καὶ κατέχεται τύχας. Soph. OEd. T. 926. μᾶλιστα δ' αὐτὸν ἔπειτα, εἰ κάρισθ' ὅπου. Elect. 1101. Αἴγυσθον, ἐνθ' φῆκεν, ιστορῶ πάλαι. Phil. 573. ἀλλὰ τόνδε μοι πρῶτον φράσον, τίς ἔστιν. Eur. Rhes. 613. Hec. 972.

410. *μηδὲν pro μή.* Elmsley's Eurip. Med. 152. *μηδὲν τόδε λισσον.* Androm. 88. *μηδὲν τοῦτ' ὄνειδίσης ἐμοί.*

Ib. *μακρὰν ἀπέλθης.* An. 1184. *κᾶστ' οὐ μακρὰν ἀπωθεν.* Soph. OEd. T. 998. ή Κόρινθος ἐξ ἐμοῦ μακρὰν ἀπωκεῖτ'. Eurip. Ph. 920. οὐ μακρὰν ἀπεστι. Cycl. 12. ὡς ὁδηθείης μακράν. Iph. A. 664. *μακρὰν γ' ἀπαίρεις;* The ellipse is completed in Arist. Pax. 825. *'μακρὰν ὁδὸν διεληλυθώς.*

μηδ' αὐθις ἐπανέρη με,  
ἀλλ' ἵσθ ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἴροι ἀν αὐθις, ὥ παῖ.

ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα

ἀλλ' ἡ “ Διὸς Κόρυνθος” ἐν τοῖς στρώμασι; 415

ΧΟ. χωρεῖτε

νῦν ἵρὸν ἀνὰ κύκλου θεᾶς, ἀνθοφόρου ἀν' ἄλσος  
παιζοντες οἱς μετουσία θεοφιλοῦς ἑορτῆς.

ΔΙ. ἐγὼ δὲ σὺν ταῖσιν κόραις εἴμι καὶ γυναιξὶν,

411. ἐπανέρεσθαι, *to ask again.* Lysist. 512. Aesch. Pers. 965.

412. Arist. Plut. 962. Ἀλλ' ἵσθ ἐπ' αὐτὰς τὰς θύρας ἀφιγμένη. Eurip. Alcest. 1081. ταῦτ' ἔχοντος Ἀλκήστιδος | μορφῆς μέτρον ἵσθι.

413. αἴροι ἀν, *take up*, sc. τὰ στρώματα, which Xanthias had thrown down. Cf. sup. 400.

415. “ Διὸς Κόρυνθος.” A proverbial expression, implying any “ damnable iteration;” that “ iteration” being to Xanthias, in the present instance, the perpetual command of his master “ to take up” those στρώματα, which he is perpetually throwing down. The origin of the proverb appears to have been as follows. The people of Megara having revolted from the Corinthians, (of whom they were a colony,) the latter sent ambassadors to reproach the Megarians with their apostasy. In the course of these reproaches the name of Corinthus, son of Jupiter, and founder of Corinth, was perpetually introduced—“ And what will ‘ Jove’s Corinthus’ say to this?” “ How will ‘ Jove’s Corinthus’ put up with such insolence and ingratitude as this?” Wearied at last with this perpetual repetition of “ Jove’s Corinthus,” the Megarians began to cast stones and other missiles at the ambassadors. War in consequence ensued; and in a subsequent conflict the people of Megara proving the victors, they took care, as they pursued their fleeing enemy, to admonish one another “ not to let Jove’s Corinthus go unscathed.” Further allusions to this proverbial expression are found in Pindar’s Nem. VII. Eccles. 828. See also Heind. ad Plat. Euthyd. §. 50. Müller’s Dorians, I. 100. 3.

416-17. χωρεῖν ἀνὰ κύκλου for οἰς κύκλον, *to perform a circular dance.* Spanheim quotes in illustration Arist. Thes. 954. ὅρμα, χώρει κοῦφα ποσὶν, ἀγ' ἐς κύκλον, χειρὶ σύναπτε χέιρα. Ib. ἀν' ἄλσος. Cf. sup. 316.

418. οἱς μετουσία, *to whom there is a participation in*, i. e. *who are participants in.*

Ib. θεοφιλοῦς. Aesch. Eum. 831. χώρας μετασχέν τῆσδε θεοφιλεστάτης. Soph. Inc. Trag. LXXXII. 8. νῦμα θεοφιλέστατον.

οῦ παννυχίζουσιν θεᾶ, φέγγος ἵρὸν οἴσων.

420

ΧΟ. χωρῶμεν ἐς πολυρρόδους  
λειμῶνας ἀνθεμώδεις,  
τὸν ἡμέτερον τρόπον,  
τὸν καλλιχορώτατον,  
παιζόντες, ὃν ὅλβαι  
Μοῖραι ξυνάγοντιν.

425

420. *παννυχίζειν*, to perform a night-festival. The night-festival here alluded to is that which terminated the sixth and great day of the Eleusinian mysteries. The ceremonies and explanations which then took place, have been explained, partly in the Introductory Matter, partly in the Appendix.

Ib. *θεᾶ*, sc. Cereri. Brunck's reading, *οῦ παννυχίζουσι θεᾶ*, destroys the whole force of the meaning.

Ib. *φέγγος*, a torch.

421. *πολυρρόδους*. Thiersch, considering this epithet as implied in the subsequent adjective *ἀνθεμώδεις*, substitutes *πολυρρόθους*, (MS. *πολυρρόθους* cum Schol. *πολυήχους*, BENT.) and translates, *Let us go into the flowery meadows, which resound with the loud concert of those dancing and singing.* In illustration he quotes Aesch. S. c. Theb. 7. *ὑμνοῖς ἵπ' ἀστῶν φροιμίοις πολυρρόθοις.* 271. *πρὸν ταχυρρόθους λόγους* *ἰκέσθαι*.

422. *ἀνθεμώδης*. Aesch. Prom. V. 463. *οὕτ' ἀνθεμώδους ἥρος*. Eurip. Bacch. 462. *τὸν ἀνθεμώδη Τμῶλον*.

423. *τὸν ἡμέτερον τρόπον*, sub. κατά. Cf. infr. 431. *εὐστεβῆ τρόπον*.

Ib. *τὸν καλλιχορ.* *quocum pulchrae choreæ conjunctæ esse solent.* Th. The word is of frequent occurrence in the writings of Euripides. Heracl. 360. *καλλιχόροις Ἀθάναις*. See also Lobeck's Aglaoph. I. 285.

425-6. "Quam (choream) felici fato instituimus." DIN. "Quam choream beatæ Parcæ jungunt." TH. The word *συνίγεω* seems here rather to refer to time, than to any other circumstance. "As the conception of the Fata and Parcæ, in ancient religion particularly, referred to the temporal limits of life, it is to be regarded as a just consequence of this opinion, when later writers make them rulers of time. The Parcæ count the years, appoint a certain period of time and complete it, appoint the last day and observe it; they weigh time, drive the years and centuries on: it depends on them to give back the single days, but they never do so." Dublin Review No. VII. Art. 2. Has the learned writer among his very numerous references included the following from Virgil?

Ergo aderat promissa dies, et tempora Parcæ  
Debita complérant. AEn. IX. 107.

Ib. *Μοῖραι*. For references to these divinities in the Tragic

μόνοις γὰρ ἡμῖν ἥλιος  
καὶ φέγγος ἵλαρόν ἔστιν,  
ὅσοι μεμυῆμεθ' εὐ-  
σεβῆ τε διήγομεν  
τρόπον περὶ τοὺς ξένους  
καὶ τοὺς ἴδιώτας.

430

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω ; τίνα ;  
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι ;  
ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,

435

writings, see *Aeschyl.* Prom. Vinct. 525. 924. Choeph. 300. Eum. 165. 694. 919. Ag. 994. 1514. Eurip. Alcest. 12. 33. Iph. T. 207. Pel. fr. 2. Arist. Thes. 700.

427-8. To descriptions given above of the supposed felicity of the initiated, let us here add that given in the Pseudo-Plato's Axiochus : ὅσοις μὲν οὖν ἐν τῷ ξῆν δαιμονῶν ἀγαθὸς ἐπέπνευσεν, εἰς τὸν τῶν εὐ-  
σεβῶν χώρων οἰκίζονται, ἔνθα ἄφθονοι μὲν ὥραι παγκάρπου γονῆς βρύουσι,  
πηγαὶ δὲ ὑδάτων καθαρῶν μέουσι, παντοῖο δὲ λειμῶνες ἀνθεστοι ποικλοις  
ἔσταις, διατριβαὶ δὲ φιλοσόφων καὶ θέατρα ποιητῶν καὶ κύκλοις χοροὶ  
καὶ μουσικὰ ἀκούσματα, συμπόσιά τε εὐμελῆ καὶ εἰλαπίναι αὐτοχορήγγιτοι,  
καὶ ἀκήρατος ἀλυπία καὶ ἡδεῖα δίαιτα· οὔτε γὰρ χείμα σφοδρὸν οὔτε θάλπος  
ἐγγίγνεται, ἀλλ' εὐκρατος ἀήρ χείται ἀπαλαῖς ἥλιον ἀκτίσιν ἀνακιρνάμενος.  
ἐνταῦθα τοῖς μεμυημένοις ἔστι τις προέδρια· καὶ τὰς δσίους ἀγυστείας κάκεΐσε  
συντελοῦσι. T. IX. 194. (Priestl. Ed.)

429. μεμυῆμεθ'. For further examples of this verb, see Lobeck's *Aglaophamus*, I. 17. 19. 26. 28-9.

429-431. εὐσεβῆ τρόπον, i. e. κατ' εὐσεβῆ τρόπον.

430. διάγεν sc. βίοτον (*Aesch.* Pers. 717. Soph. CEd. Col. 1619. Eurip. Med. 1033. 1352. Alc. 961. Ph. 1537.) βίοτον omitted. Plat. Euthyp. 3, d. ἐν τῷ δικαστηρίῳ διαγαγεῖν. (where Stalbaum refers to Bos de Ellips. p. 59. Villoison ad Long. p. 209.) Dem. 143, 18. τὸ δέ ἐν ἡσυχίᾳ διάγεν, καὶ . . πάντα ἔτέρους ἕσται λαβεῖν, θαυμαστὴν ἐνδαιμονίαν ἔχειν οἰεσθε. 794, 19. διάγεν ἐν ἐνδαιμονίᾳ καὶ χρηστῇ δόξῃ.

431. περὶ τοὺς ξένους. Eurip. Alcest. 1166. καὶ, δίκαιος ὁν, | τολοι-  
πόν, "Ἄδητη", εὐσίβει περὶ ξένους. Belleroph. fr. 29. ἡσθ' εἰς θεοὺς μὲν  
εὐσεβῆς, ὅτ' ἡσθ', δέι | ξένους τ' ἐπήρκεις, οὐδὲ ἔκαμψες εἰς φίλους. Fr.  
Inc. 50. ὡς σκαύδος ἀνήρ καὶ ξένουσιν ἄξενος. Cf. sup. 140.

432. ἴδιῶται=πολίται, (cf. Plat. 1 Leg. 628, d. 636, e. 645, b.)  
natives of Athens, as opposed to ξένοι, or foreigners. Dem. c. Mid. 538, 18.

433. κόπτειν τὴν θύραν. To instances given in former plays, add Dem. 1156, 18. Andoc. 6, 29. Lys. fr. 45, 4. (Bacchus and Xanthias have arrived at the palace-gates of Pluto.)

435. οὐ μὴ διατρίψεις, will you not not delay ?=μὴ διάτριψε, or  
μὴ διατρίψης, do not delay. Cf. sup. 194.

καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων ;  
 ΔΙ. παῖ, παῖ. ΑΙ. τίς οὗτος ; ΔΙ. Ἡρακλῆς ὁ καρ-  
 τερός.

Ib. γεύεσθαι, properly, <sup>o</sup> to taste; here, to make trial of. Eurip. Hippol. 659. τῆς σῆς δὲ τόλμης εἴσομαι γεγενμένος. Herc. F. 1353. ἀτάρ πόνων δὴ μυρίων ἐγενσάμην. Soph. Trach. 1103. ἀλλων τε μόχθων μυρίων ἐγενσάμην. Antig. 1005. ἐμπύρων ἐγενόμην. Pind. Nem. VI. 40. οἵ τε πόνων ἐγείσαντο. Plaut. Mostell. gustare ejus sermonem volo.

436. καθ' Ἡρακλέα, Hercules-fashion, infr. 461. To examples of idioms given in former plays, add Æsch. S. c. T. 421. δόκιμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ. Soph. Aj. 761. ἀνθρώπουν φύσιν | βλαστῶν . . μὴ κατ' ἄνθρωπον φρονεῖ. Eurip. Iph. A. 933. κατ' ἄνδρα νεανίαν.

Ib. τὸ σχῆμα καὶ τὸ λῆμα, the dress and mind (bold disposition). The jingle of words has in some degree been caught in Thiersch's German version : Und hab' vom Herakles wie Gestalt, so auch Gehalt.

Ib. σχῆμα, dress, form. Soph. Phil. 223. σχῆμα μὲν γὰρ Ἑλλάδος στολῆς ὑπάρχει. Eurip. Bacch. 830. σχῆμα τοῦ κόσμου.

Ib. λῆμα. To examples of this word given in former plays, add Soph. Oed. Col. 960. ὃ λῆμ' ἀναδέει, τοῦ καθυβριζειν δοκεῖ : 877. δοσον λῆμ' ἔχων δάφικον, ξέν', εἰ τάδε δοκεῖ τελεῖν ;

437. τίς οὗτος ; (Æacus speaks from within.) With the answer of Bacchus, compare that given in Eurip. Peirithous fr. 5.

Ib. The palace-gate opens, and a new specimen of the lower world presents itself in the person of Æacus, the well-known coadjutor of Minos and Rhadamanthus, but here represented as the doorkeeper and lacquey of Pluto. That the judicial functions of Æacus have not altogether ceased, a future scene will shew; but our attention, in the present instance, must be confined to his language, the cause of which, as well as the character of Æacus generally, have not, as far as I am aware, been seen or appreciated by the commentators and translators. If we wanted to know how deep a commotion had been excited in the lower world by the arrival of Euripides and Æschylus among them, the language put into the mouth of Æacus would be an indication of it; almost every word which he utters being derived from the works of one or

<sup>o</sup> In this sense the word occurs in what St. Croix considers as the pass-word by which the initiated were distinguished, either by the officiating priest, or by one another. It was asked, "Such an one, the son of such an one, have you tasted of any nutriment (ψῆστον ἐγένεσθαι) ? Are you in a state of impurity?" To this it was replied, "I have fasted, and drunk the mix'd-drink (κοκκεῖνα); I have taken from the cista, and having tasted, have transferred it to the calathus; and again from the calathus to the cista." St. Croix, I. 303. 346. M. de Saucy adds, that among the Druses, for similar purposes of recognition, it is asked, *Sème-t-on dans votre pays la graine du myrobolan?* To which the pass-word is, *Elle est semée dans le cœur des fidèles.* But see on this matter Lobeck's Aglaophamus I. 23, 57. 182, 3. 190.

AI. ὁ βδελυρὲ κάναισχυντε καὶ τολμηρὲ σὺ  
καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,  
ὅς τὸν κύν' ἡμῶν ἔξελάσας τὸν Κέρβερον  
ἀπῆξας ἄγχων κάποδρὰς φόχου λαβὼν, 440

other of those two writers. Nor is he conversant only with the poetry of *Aeschylus* and *Euripides*. He is evidently the gossip of their gossips (infr. 755.)—in other words, is the obvious prototype of that character, with which succeeding dramatists have since so much amused us—viz. the enthusiast, to whom the stage and green-room tittle-tattle form the all in all of human life. To say that the big words put into the mouth of *Aeacus* were made more ridiculous by proceeding from a thin, shadowy, unsubstantial person, will be perhaps to subject us, like many preceding remarks, to the lady's taunt in *Theocritus*:

These men know every thing,  
Even to the moment when imperial Jove  
Beds with his royal spouse.

438. *βδελυρὸς*, *abominable*. The nearest approach to the word in Tragic Greek, occurs in *Aesch.* Eum. 52. *ἐς τὸ πᾶν βδελύκτροποι*. (*Aeacus* speaks, having opened the door.)

Ib. *ἀναισχυντος*. Eurip. Iph. A. 329. *οὐκ ἀναισχύντου τόδε*; 327. *ἀναισχύντου φρενός*. Cycl. 416. *τῆς ἀναισχύντου βορᾶς*.

Ib. *τολμηρός*. Eurip. Suppl. 315. *ἀδικουμένοις τολμηρὸν εἶναι*. (The epithets in this and the following verse seem to have been favourites with the gate-keepers both of heaven and hell: for precisely the same are applied by Mercury to Trygæus, when he knocks at the palace of Jupiter. See *Pax* 182–3.)

439. *μιαρός*. Soph. An. 746. *ὁ μιαρὸν ἥθος*. Eurip. Cycl. 676. *ὁ ξένος ... ὁ μιαρός*. Sis. fr. III. 2. *χαίρω ... τὸν μιαρὸν ἔξολωλότα*.

Ib. *παμμίαρος*: formed after such Tragic compounds as *παμμάτιος*, *πάμμαχος*, *πάμμικτος* (*Aeschyl.*) *παμμήκης*, *παμμήτωρ*, *πάμμορος* (*Soph.*) *παμποικιλος*, *παμφόγος*, *παμφαῖς* (*Eurip.*). Translate: *μιαρὲ καὶ παμμίαρε*, *O thou polluted both in parts and whole*. *μιαρώτατε*, *O thou polluted to the superlative degree!*

441. *ἀπῆξας* ab *ἀπάσσειν*, *to spring, to shoot away*. Soph. Tr. 190. *τοῦδ' ἔγω κλύων ἀπῆξα*. Ib. *ἄγχων, noosing him, tying him by the throat*.

Ib. *ἀποδράς* (*ἢ ἀποδιδράσκειν*) *φόχου, got clean off*. Cf. infr. 531. *ὁ δὲ φέρτ' ἐξάξας*. Plat. Theæt. 203, d. *ὁ καλὸς λόγος ἀποδεδρακὼς οἰχήστατι*. *Aesch.* Eum. 117. *ἀνὴρ δὲ οἴχεται φεύγων πρόσω*. Soph. Ph. 273. *λεπόντες φόχοντο*. Eurip. Tr. 399. *οἴχεται θανών*. Hipp. 882. *ὅλος μενος οἴχομαι*.

<sup>φ</sup> Plat. Phædon. 62, b. δὲ μὲν οὖν ἐν ἀπορρήτοις λεγόμενος περὶ αὐτῶν λόγος, ὡς ἐν τινι φρουρᾷ ἐσμὲν οἱ ἀνθρώποι, καὶ οὐ δεῖ δῆ λαυτὸν ἐκ ταύτης λένειν, οὐδὲ ἀποδράσκειν.

ὅν ἐγὼ φύλαττον. ἀλλὰ νῦν ἔχει μέσος  
τοία Στυγός σε μελανοκάρδιος πέτρα  
Ἄχερόντιος τε σκόπελος αἰματοσταγῆς  
φρουροῦσι, Κωκυτοῦ τε περιόδομοι κύνες,

445

Ib. λαβῶν, nearly redundant, as in the three Tragic writers. For examples, see more particularly the Heraclidae of Euripides.

442. ἔχει μέσος. This term of the palaestra has been explained by us in former plays. The expression exhibits a combatant completely in the power of his adversary; as Aeacus, by a tragic display of monsters and places, proceeds to shew the pseudo-Hercules that he is now completely in his power.

443. μελανοκάρδιος πέτρα. The scholiast says that the metaphor is derived from men of wild and savage character, who, on account of their innate ferocity, are termed *black-hearted*. The word is not, I believe, to be found in either of the three Tragedians, nor is the word Στύξ, at least in the sense here meant.

444. Ἄχερόντιος. Eurip. Alcest. 455. λίμναν Ἀχεροντίαν. (where see Monk). Herc. F. 772. λιμένα λιπών γε τὸν Ἀχερόντιον.

Ib. σκόπελος. Aesch. Prom. V. 145. Eurip. Herc. F. 642. Ion 284. 726. Non. Dionys. II. 29. αἰχμάζων σκοπέλοισιν, ἐπεσκίρησεν Ολύμπῳ. 73. καὶ σκόπελοις ρίπτοιτο.

Ib. αἰματοσταγῆς (στάζω), *blood-distilling*. Aesch. Eum. 343. αἰματοσταγὲς ἀξιώμασιν ἔθνος. Ag. 1280. φόνοι δόμοι πνέοντιν αἰματοσταγῆ. S. c. T. 836. αἰματοσταγεῖς νεκρούς. Eurip. Suppl. 822. σώμαθ' αἰματοσταγῆ. Id. Theseus fr. 1. αἰματοσταγῆ. On Aeschylean compounds of this form, see infr. 788. 805.)

445. φρουρέν, *guard and keep you in*. Frequent in Euripides and Sophocles; less frequent in Aeschylus.

Ib. Κωκυτοῦ. *Cocytus, river in hell.* Aesch. Ag. 1130. ἀμφὶ Κωκυτόν τε κάχερονίους δχθνες. S. c. Theb. 687. κύμα Κωκυτοῦ. Eurip. Alc. 470. ἐκ Κωκυτοῦ ρέεθρων. Od. X. 513. ἐνθα μὲν εἰς Ἀχέροντα Πυριφλεγέθων τε ρέουσι, | Κωκύτος θ', δε δὴ Στυγὸς ὑδατος ἐστὶν ἀπορρώξ. Non. Dionys. XLIV. 262. Κωκυτοῦ δὲ ρέεθρον ἀρύετο καὶ Στυγὸς ὑδωρ.

Ib. περιόδομος, *round-running, encompassing circularly*. This expressive epithet will be better understood, when we come to our analysis of that great Aeschylean Trilogy (infr. 1089.), which as the author of the present drama had it for ever in his thoughts, so it becomes his editor on every occasion and in every form to bring it as much as possible before his readers' eyes. For verbal illustrations of the term, see Aesch. Suppl. 344. Sept. c. Th. 491. Eurip. El. 461. Cresph. fr. 2.

Ib. κύνες, i. e. *the Furies*. And what title more appropriate?

q Aesch. Agam. 1535. ὁκύπορον πόρθμευμ' ἀχέων: where Schutz observes, "Descriptio Acherontis, habita simul nominis ratione, quod significare voluit i. q. ὁ τὰ ἄχεα ρέων." See further Blomf. Gloss. in Agam.

\*Εχιδνά θ' ἑκατογκέφαλος, ἡ τὰ σπλάγχνα σου  
διασπαράξει, πλευμόνων τ' ἀνθάψεται

*earlier form πνεύμων*

How do they exhibit themselves in that Trilogy to which we have just adverted? Scarcely has the blow been struck, which stains the hand of Orestes with a mother's blood, than up rise these frightful beings (*Choeph.* 1035–1050.)—the tongue hung out at length, as if to lap his<sup>r</sup> blood—the tusks displayed, as if for the avenging bite, and the corner of the eyes distilling blood instead of the rheum (*Eum.* 54.), which belongs to the canine race. Away like a roe (*πτώξη*), flees the wretched murderer (*Eum.* 515.), and straight upon the track and scent of their prey follow the accursed pack. Over sea and over land the flight and pursuit are continued: there is neither rest nor pause; or if a moment's slumber does come over these wearied hounds, they give tongue even in their sleep (*Eum.* 125.), and shew that their sleeping as well as<sup>\*</sup> waking thoughts are those of the chase. But we must turn from these general reflexions to the useful but less pleasing task of verbal illustration. *Æsch.* *Eum.* 237. *τετραματισμένον γάρ ως κύνον νεβρῶν | πρὸς ἄμα καὶ σταλαγμὸν ἐκμαστείονεμεν.* *Choeph.* 911. *φύλαξαι μητρὸς ἔγκοτους κύνας.* 1041. *σαφῶς γάρ αἴδε μητρὸς ἔγκοτος κύνες.* *Soph. Elect.* 1388. *μετάδρομο κακῶν πανουργημάτων | ἀφύκτοι κύνες.* *Eurip. Electr.* 1349. *κύνας τάσδ' ὑποφένγων.* Compare the account which the wretched Io gives of the spectral Argus, by whom she is pursued. *Prom. Vinct.* 583, sq. *χρίει τις αὐτὸν με τὰν τάλαιναν οἰστρος | εἴδωλον "Ἄργον γηγενοῦς | ... δὲ πορεύεται δόλιον ὄμρ' ἔχων, | ὃν οὐδὲ κατθάνοντα γαῖα κεύθει· | ἀλλά με τὰν τάλαιναν | ἔξ οὐέρων περῶν | κυνηγετεῖ, πλανᾷ τε νῆστιν.*

446. *ἔχιδνα, viper.* Twice in the *Choephorae* is this term applied by Orestes to his cruel and adulterous mother. In his invocation to Jupiter, 241. *ἰδοῦ δέ γένναν εὖνναν ἀετοῦ πατρὸς, | θανόντος ἐν πλεκταῖσι καὶ σπειράμασι | δεινῆς ἔχιδνης.* And then in the hour of incipient madness, where he declares her very *touch*, and not her *bite*, to be the cause of putrefaction. 981. *μύρανά γ' εἰτ' ἔχιδν' ἔφυ, | σήπειν θιγοῦσαν ἀλλον, οὐ δεδηγμένον,* (where for construction and sense, see Klausen.) For other examples of the word, see *Æsch.* Suppl. 873. *Soph. Trach.* 1101. *Phil.* 267. *Eurip. Alcest.* 321. *Phœn.* 1151.

Ib. *ἑκατογκέφαλος.* *Eurip. Herc. F.* 1191. *ἑκατογκεφάλον βαφαῖς ὕδρας.* The word *σπλάχνων* occurs in all the three Tragic writers.

447. *διασπαράξει.* *Æsch. Pers.* 199. *ἡ δ' ἐσφάδαζε, καὶ χεροῖν ἔντη δίφρου | διασπαράσσει.* *Eurip. Bacch.* 1218. *διασπαρακτὸν σῶμα.*

Ib. *πλεύμων.* *Æsch. Ch.* 629. *τὸ δ' ἄγχι πλευμόνων ξίφος | διανταίαν δέξπευκες οὐτῷ | διαι δίκης.*

Ib. *ἀνθάπτεσθαι.* *Æsch. Pers.* 709. *ἀλλ' ἐπεὶ δέος παλαιὸν σοὶ φρενῶν ἀνθάπτεται* (*ἀνθάπτεται*, suggested by Wakefield and Blomfield, receives confirmation from the present passage, the language of Æacus being almost exclusively derived from the plays of *Æschylus*

<sup>r</sup> Cf. *infr.* 451. *Eum.* 106. and elsewhere.

\* Cf. *Eum.* 142. 222. 237. 295. See also 106. 112. 127.

“Ταρτησία μύραινα” τὸ νεφρὸ δέ σου  
αὐτοῖσιν ἐντέροισιν ἡματωμένω  
διασπάσονται Γοργόνες Τιθράσιαι,

450

and Euripides.) Soph. Trach. 780. σπαραγμὸς αὐτοῦ πλευμόνων ἀνθήψατο. Eurip. Med. 54. φρενῶν ἀνθάπτεται. 1357. καρδίας.

448. “Ταρτησία μύραινα.” Quoted from the Theseus of Euripides, fr. 2.

Ib. *Tartesia*. Dobree refers to Herodot. IV. 192. εἰσὶ δὲ καὶ γαλᾶ ἐν τῷ σιλφίῳ γεννόμεναι, τῆσι *Tartetisίσι* ὄμοιώταται. Bergler and Thiersch agree in seeing in this epithet an allusion to the word *Tartarus*. “Tartesiam murænam accipio magnam, sicut Tartesia felis dicitur. v. Erasm. Adag. 1, 2, 70.” Hotib.

Ib. *μύραινα*, properly, a *lamprey* (see Blomf. Gloss. in Choeph. p. 194.) ; here, the *muræna*, born of a supposed intercourse between the lamprey and the viper, and whose bite was believed to be mortal. In a former note (446.) we have seen the *echidna* and the *muræna* coupled together. The following descriptions will help to correct an opinion of Thiersch, that the *muræna* is here introduced as a *ludicrous* contrast to the other monsters mentioned.

Μυραινῆς δ' ἔκπαγλον, ἐπεὶ μογερὸς ἀλιῆς  
πολλάκις ἐκβρύζαστα κατεπρήμεν ἐπάκτρων  
εἰς ἀλλὰ φυγήθετας, ἔχετλίον ἐξαναδῦσα·  
εἰ ἔτυμον κείνην γε σὺν οὐλοβόσις ἔχεσσι  
θόρυνσθαι, προλεπούσταν ἀλὸς νόμον, ἡπείρουσιν.

Nicander ap. Athen. VII. 312, d.

μετερχομένη δὲ καὶ αὐτὴ  
οἰστρομανῆς μύραινα δρακοντείης πόθοις εὐնῆς,  
ποντοπόρων ἔφριξε θεήμαχον ἀσθμα δρακόντων.

Non. Dionys. I. 282.

Ib. *νεφρὸ*, *kidneys*. This word occurs again, infr. 1243. and only once more in Aristoph. (Lysist. 961.) : it is not found at all in the Tragic remains.

449. αὐτοῖσιν ἐντέροισιν, *together with the entrails*. To illustrations of this formula given sup. 218., also in Vesp. 119. Eq. 3. add from the Tragedians, Aesch. Prom. Vinet. 1082. χθόνα δ' ἐκ πυθμένων | αὐταῖς ρίζαις πνεῦμα κραδαίνοι. Soph. Aj. 25. ἐφθαρμένας γὰρ ἀρτίως εὑρίσκομεν | λείας ἀπάστας, καὶ κατηγαρισμένας | ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις. Eurip. Orest. 1528. ἥτις 'Ελλάδ' αὐτοῖς Φρυξὶ διελυμῆνατο. Bacch. 1131. ἔφερε δ' ἡ μὲν ὀλένην, | ἡ δ' ἵχνος αὐταῖς ἀρβύλαις. Add Herc. F. 1309. Medea 165. Troad. 993. Cycl. 704. infr. 524.

Ib. ἔντερα. Aesch. Ag. 1192. σὺν ἐντέροις τε σπλάγχνα.

Ib. αἱματοῦν. Aesch. Ag. 1646. μηδὲν αἱματόμεθα. Eurip. Bacch. 1133. ἡματωμένη χείρας. Ph. 1165. κράτας αἱματούμενοι. Androm. 260. So also καθαματοῦν, frequent in Eurip. Phœn. 1177. 1386. Herc. F. 233. 255. Hel. 1619.

450. διασπᾶν (*σπᾶν*). Eurip. Hec. 1107. ἵνα διασπάσωμαι ... χρόα.

*Ἐφ' ἄς ἐγὼ δρομαῖον ὄρμήσω πόδα.*

Bac. 339. δν σκύλακες διεσπάσαντο. Aesch. S. c. Th. 1037. τούτου δὲ σάρκας οὐδὲ κοιλογάστορες | λύκοι σπάσονται.

Ib. Γόργονες. In the Orestean Trilogy, Gorgons and Furies are nearly synonymous terms. (Ch. 1035. Eumen. 48-50.) And in a play, like the present, drawing so very much of its tone and colour from that Trilogy, were there none "in Gorgon-terrors clad," to recall the leading feature of that great production? We are not perhaps at liberty, as there, to substitute Furies for Gorgons, nor can we call them up by one, by two, by three, till their growing numbers scare the phrenesied Bacchus, (Ch. 1044. Eum. 46. 57. 384-6. 555. 681. 984.) but, even as Gorgons, we can muster quite sufficient to fright the little wine-god's wits from their property.

Ib. Τιθράσιαι. The epithet appears to be derived from the Attic deme Τίθρας, (the female members of which seem to have been in no good repute), not without allusion to the word θράσσειν = ταράσσειν. Th.

451. This verse has all the appearance of being borrowed from some play of Aeschylus or Euripides now lost: we can only illustrate its component parts.

Ib. *ἐφ' ἄς, for the purpose of fetching whom.* Cf. sup. 104. And when do these threatened Gorgons make their appearance? Æacus subsequently returns to the stage with three attendants, as frightful no doubt in appearance as they were formidable in name (infr. 579.). Are these the promised monsters? Their number would intimate as much; but would their sex admit of such a compromise? There then remain for consideration Plathanë, and her companion. (infr. 513.) That these two ladies come upon the stage with some knowledge as to whom they shall find there, the text seems not obscurely to intimate; and from whom could this knowledge have come but from Æacus? Upon these therefore we venture to fix as the threatened visitants; leaving the reader, when they do appear, to invest them with such insignia, as, according to ancient vases and paintings, belonged to the Gorgon-forms;—the bare fang, protruded tongue, serpent-locks, &c. Two purposes were thus served: the good ladies of Tithras were admonished to be less liberal of angry looks and foul words than was their usual wont; and the scared Bacchus is poetically punished for the perfidious conduct, which the bare mention of Proserpine's pretty fluting and dancing-women had occasioned on his part. But, it may be asked, is not the subsequent appearance of Æacus's myrmidons rendered less effective by this proceeding? I answer, no: the poet was at liberty to give them an equally frightful appearance, and then again there is this essential distinction: the "thundering voice and threatening mien" of our Gorgon landladies are but voice and mien after all: the myrmidons of Æacus come armed with cord and lash, and are the aids, if not the agents, in inflicting some-

**ΞΑ.** οὗτος, τί δέδρακας ; **ΔΙ.** [έγκεχοδα] κάλει θεόν.

thing more than mere looks and sounds on the suffering Bacchus. But more than enough, it may be thought, of this trifling.

Ib. δρομαῖον. Soph. Tr. 929. ἔγώ δρομαῖα βᾶσ', δσονπερ ἔσθενον. Eurip. Or. 45. δεμνίων ἀπὸ πηδῆ δρομαῖος. Bacch. 136. ἐκ θιάσων δρομαῖων.

Ib. ὄρμαν. A word of frequent occurrence in the three Tragedians. The following example from Eurip. (Hip. 829.) comes something near the passage in the text : πήδημ' ἐς ἄδου κραιπνὸν ὄρμησατα. Arist. Thesm. 659. κοῦφον ἔξορμαν πόδα.

Ib. πούς. Eurip. El. 112. σύντεινε ποδὸς ὄρμαν. Hec. 216. ἔρχεται σπονδῇ ποδός. (Æacus here quits the stage.)

452. ἔγκεχοδα (έγχειω, Matth. Gr. Gr. §. 194. 1.). Translate : *the libation has been made* : κάλει θεὸν, *invoke the god.* (SCHOL. ἐπειδὰν γὰρ σπονδοποιήσωνται, ὡς ἐκκέχυται, λέγεται, “κάλει θεὸν.” πρὸς ὃ ἐξειλεκται εἰς τοῦτο.) Was the author treading upon still more delicate ground than the Scholiast has imagined ? and is there any reference here to those σπονδαὶ μωστηριώδεις of the Eleusinian rites, to which Aristides refers (in Eleusiniis, p. 258. Jebb.)? As the account will add at all events to our knowledge of the Eleusinian ceremonies, I here venture to give some information respecting it. How the first six days of those holy rites were occupied, has been more or less the subject of preceding observations. Three days yet remained to complete the festival. The seventh was spent in the return of the procession from Eleusis to Athens, and the enactment of those scenes which took place at the bridge Cephissus. With the object of the eighth day, called *Epidauria*, (St. Croix, I. 334.) we shall not trouble ourselves. The ninth day, called *Plemochoë*, is somewhat more to our present purpose. This day derived its name from an earthen dish, so called, having a flat bottom. Two vessels of this kind were filled on this day with water. From the one a libation was made towards the East, from the other a libation towards the West, a certain mysterious invocation being made at the same time, but of what precise nature it is now impossible to ascertain with any certainty. Creuzer's Dion. I. 157. 212. Lobeck's Aglaoph. I. 183.

<sup>1</sup> Meursius collects from Proclus, that the invocation consisted in uttering the words νὲ, τοκοῦε, the speaker who uttered them looking first, as Proclus adds, to the heaven and then to the earth, which were considered as the father and mother of all things. (St. Croix, I. 335. Creuz. IV. 532.) To say nothing of the meaning here attached to these words, the words themselves bear strong marks of forgery, and Proclus himself belonged to that later school of philosophy, which scrupled little at interpolation or forgery, where the interests of Paganism were to be served at the expense of those of Christianity. But supposing Proclus to be correct, it by no means follows, that the invocation here given was the same as that alluded to by Aristophanes, even taking it for granted that he alludes to the Mysteries at all. The formulæ of those mysteries were the monopoly of a few priests, who added or subtracted from them as suited the times ; and when Christianity was to be opposed, they had as much or more interest in adapting their rites to immediate circumstances, than the philosophers themselves.

ΞΑ. ὃ καταγέλαστ', οὐκονν ἀναστήσει ταχὺ πρίν τινά σ' ἰδεῖν ἀλλότριον; ΔΙ. ἀλλ'] ὥρακιῶ.

ἀλλ' οἵσε πρὸς τὴν καρδίαν μου σπογγιάν. 455

ΞΑ. ἴδού λαβέ. ΔΙ. πρόσθου. ΞΑ. ποῦ στιν; ὃ χρυσοῖ θεοὶ,

ἐνταῦθ' ἔχεις τὴν καρδίαν; ΔΙ. δείσασα γὰρ ἐς τὴν κάτω μου κοιλίαν καθείρπυσεν.

ΞΑ. ὃ δειλότατε θεῶν σὺ κάνθρώπων. ΔΙ. ἐγώ;

σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ρημάτων 460 καὶ τὰς ἀπειλάς; ΞΑ. οὐ μὰ Δίῳ οὐδὲ ἐφρόντισα.

ΔΙ. ἵθι νῦν, ἐπειδὴ ληματιᾶς κάνδρεῖος εἶ,

454. ὥρακιῶν, *to faint*. Mæris: ὥρακιῶν Ἀττικῶν, λειποψυχῶν Ἐλληνικῶν. Cf. Pac. 700. Ἐρμ. τί δαί; Κρατίνος δ σοφὸς ἔστιν; Τρηγ. ἀπέθανεν, οὗθ' οἱ Λάκωνες ἐνέβαλον. Ἐρμ. τί παθὼν; Τρηγ. δ τε; ὥρακάσσας.

456. χρυσοῖ θεοὶ. Thiersch, who thinks that nothing further is to be looked for in this epithet than a reference to that opinion, which considered every thing among the gods as golden, illustrates by the χρυσῆ Αφροδίτη of Homer (Il. III. 64.), and the Ἐρως χρυσοκόμας of Eurip. (Iph. A. 548.) To these might be added the χρυσάεα θύγατερ Διὸς of Sophocles (Œd. T. 188.), χρυσῆ μακέλῃ Ζηνὸς (Ejusd. Incert. Tr. 87.) χρύσεον τὰς Δίκας ὅμμα (Aj. Locr. fr. 11.), χρύσεοι θάκοι of Apollo (Eurip. Ion, 922.) χρυσεοστέφανον κάραν, i. e. Proserpine (ibid. 1099.), χρυσεοβόστρυχον Διὸς ἔρνος, i. e. "Ἄρτεμις (Phœn. 198.), χρυσοφάῆς Ἀλιος (Hec. 633.), χρυσοκόμας Ἀπόλλων (Suppl. 985.), χρυσεοσάνδαλον ἵχνος Πιερίδων (Iph. A. 1042.), χρυσολόγχου Παλλάδος (Ion 9.) Arist. Thes. 318. χρυσολογχος (Πάλλας). 315. χρυσολύρας (Ἀπόλλων). Lysist. 344. χρυσολόφας (Πάλλας). An. 950. χρυσοθρονος (Ἀπόλλων), &c.

460. ψόφον. Euripides' Ion, though bred up in the seclusion of a Delphic temple, had acquired some political knowledge, and we may easily guess at what city *full of noise* the following observations are pointed:

"Ην δ' εἰς τὸ πρῶτον πόλεος δρμηθεὶς ξυγὸν  
ζητῶ τις εἴναι, τῶν μὲν ἀδυνάτων ὑπὸ<sup>1</sup>  
μισησόμεσθα λυπρὰ γὰρ τὰ κρείσσονα.  
ὅσοι δὲ χρηστοὶ, δυνάμενοι τ' εἴναι σοφοὶ  
σιγῶσι, κοὺ σπεύδουσιν εἰς τὰ πράγματα,  
γελῶτ' ἐν αὐτοῖς, μωρίαν τε λήφομαι,  
οὐχ ἡσυχάζων ἐν πόλει ψόφου πλέᾳ. 607, sq.

462. ληματιᾶν, *to be courageous*. Cf. sup. 436.

σὺ μὲν γενοῦ γὼ, τὸ ρόπαλον τουτὶ λαβὼν  
καὶ τὴν λεοντῆν, εἴπερ ἀφοβόσπλαγχνος εἰ.  
ἔγὼ δὲ ἔσομαι σοι σκευοφόρος ἐν τῷ μέρει.

465

ΞΑ. φέρε δὴ ταχέως αὐτόν· οὐ γὰρ ἀλλὰ πειστέον·  
καὶ βλέψον ἐς τὸν Ἡρακλειόντιαν,  
εἰ δειλὸς ἔσομαι καὶ κατὰ σὲ τὸ λῆμ' ἔχων.

ΔΙ. μὰ Δίην ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.  
φέρε νῦν, ἔγὼ τὰ στρώματ' αἴρωμαι ταδί.

470

ΘΕ. ὡς φίλταθ' ἥκεις Ἡράκλεις; δεῦρ' εἰσιθι.  
η γὰρ θεός σ' ὡς ἐπύθεθ' ἥκοντ', εὐθέως  
ἔπειτεν ἄρτους, ἥψε κατερικτῶν χύτρας

464. ἀφοβόσπλαγχνος (*σπλάγχνα*, in tragic Greek, *intima præcordia*=*ipse animus*.) Eurip. Hippol. 426. θρασύσπλαγχνος.

465. ἐν τῷ μέρει, *vicissim*. Cf. sup. 28.

466. οὐ γὰρ ἀλλὰ, *for*. Cf. sup. 52.

467. Xanthias having assumed the lion's-skin, &c. assumes with these a bold swaggering air.

468. κατὰ σέ. Ἀesch. Agam. 342. γύναι, κατ' ἄνδρα σώφρον' εὐφράνως λέγεις. 898. λέγω κατ' ἄνδρα, μή (κατὰ) θεὸν, σέβειν ἐμέ.

469. οὐκ Μελίτης μαστιγίας, sc. ζει, *you'll be the good-for-naught of Melitē* (i. e. Hercules) *to the very life*. Melitē, an Attic deme, where Hercules was initiated in the lesser mysteries, and where he had a temple. See further on the subject of this Melitē Müller's Dorians, I. 445. See also St. Croix, I. 297.

Ib. μαστιγίας (*μαστίξ*,) a good-for-nothing slave, who is for ever receiving or deserving the whip. Lat. *verbero*. Arist. Eq. 1225. Lysist. 331. 1242. Soph. Cedal. fr. 5. μαστιγίαι, κέντρων, ἀλλοτριόφαγοι.

471. A maid-servant of Proserpine here enters, congratulates the Pseudo-Hercules on his arrival, and invites him on her mistress' part to a banquet. It is not to be expected that for her culinary descriptions we shall find many illustrations in the tragic poets; but the Cyclops of Euripides,—that link between the comic and the tragic stage,—will not leave us wholly without them.

472. ἐπύθεθ' ἥκοντα, *heard that you were come*. Soph. Aj. 692. τάχ' ἀν μ' ἵστως πύθουσθε . . σεσωσμένον.

473. πέστειν, chemically, *to make soft in the fire*, i. e. *to cook, to seethe*. (Herodot. VIII. 137. ἡ δὲ γυνὴ τοῦ βασιλέος, αὐτὴ τὰ σιτία σφι ἔπεσσε. in baking, *to make soft by kneading*. Eccl. 843. πόπανα πέπτεται. Pax. 869. ὁ πλακοῦς πέπεπται. Plut. 1136. ἄρτου εὖ πεπεμένον. 1142. ναστὸς εὖ πεπεμένος.

Ib. ἔψειν, *to seethe*, the opposite of ὀπτᾶν, *to roast*. Herodot. I.

ἔτνους δῦ ή τρεῖς, βοῦν ἀπηνθράκις ὄλον,  
πλακοῦντας ὥπτα, κολλάβους. ἀλλ' εἴσιθι. 475  
ΞΑ. κάλλιστ', ἐπαινῶ. ΘΕ. μὰ τὸν Ἀπόλλω οὐ μή  
σ' ἔγώ

περιόφομάπελθόντ', ἐπεί τοι καὶ κρέα  
ἀνέβραττεν ὄρνιθεια, καὶ τραγήματα  
ἔφρυγε, κῷνον ἀνεκεράννυ γλυκύτατον.

119. καὶ κατὰ μέλεα διελῶν, τὰ μὲν ὥπτησε, τὰ δὲ ἔψησε τῶν κρεῶν.  
Eur. Cycl. 404. τάδ' εἰς λέβητ' ἐψῆκεν ἔψεσθαι μέλη.

Ib. κατέρικτος=κατέρεικτος (κατερέικεν, to break in pieces on a mill).  
κατέρικτα, sc. δσπρια, hull-fruit, such as peas and beans, cut small.  
Cf. nos in Ves. 660. Blomf. in Pers. p. 161.

473-4. χύτρας ἔτνους, porridge-pots. Eccl. 840. χύτρας ἔτνους ἔψουσι.  
Cf. nos in Eq. 1134.

474. ἀπανθρακίζειν (ἀνθρακίζειν), to roast upon the coals. Eurip.  
Cycl. 358. ἀνθρακίας ἀπὸ χναίνειν.

Ib. βοῦν δλον. Ach. 85. παρείθει δ' ἡμῖν δλοις ἐκ κριβάνου βοῦς.

475. ὥπταν, to roast. Eurip. Cycl. 403. σάρκας ἐξώπτα πυρὶ. 358.  
ἔψθαι καὶ ὥπτα. 325. μόσχον ὥπτόν.

Ib. κόλλαβος, a species of bread or cake; so named, according to one of the scholiasts, from its resembling the κόλλαβος, on which the strings of the lyre were loosened or tightened.

476. κάλλιστα (sc. εἶπας, or κάλλιστ' ἔχει. Comicus ap. Athen. XIV. 642. Iph. Aul. 364. ὡς φονεὺς οὐκέτι θυγατρὸς σῆς ἔσει, κάλλιστά γε) prettily said on your part. ἐπαινῶ, you have our commendations; but—a polite way of refusing. Cf. infr. 480. The commentators illustrate by the Latin phrases, "gratia est," "gratiā facio," "benigne."

Ib. ἐπαινῶ. Cf. Hesych. et Grammaticus Bekk. ad Soph. Alemaeon. fr. 2.

476-7. οὐ μὴ περιόφομαι ἀπελθόντα, (Matth. Gr. Gr. §. 45. §. 517.)  
I will not suffer you to depart. Lysist. 1019. οὐν δ' οὐ σε περιόφομαι γυμνὸν ὅνθ' οὔτως. Thes. 698. δλλὰ τοῦ μόνου τέκνου με περιόψεσθ' ἀποστερούμενην. Cf. nos in Ach. Nub. For the crasis in περιόφομα-πελθόντ', cf. Blomf. Animadv. in Iph. in Aul. v. 407.

Ib. ἐπεί τοι καὶ. Cf. Porson et Elmsley ad Med. 675. 660.

Ib. κρέα. Eurip. Cycl. 367. ξενικῶν κρεῶν κεχαρμένος βορᾶ. 588.  
ἐξ ἀναθοῦς φάρνγος ὥθησει κρέα. Fr. Inc. CXLVIII. 1. κρέασι βοείοις.

478. ἀναβράσσω, Att. ἀναβράττω, I stew. Cf. nos in Ach. 915.

Ib. ὄρνιθεια κρέα, poultry. Cf. Av. 102. Theoc. XXII. 72. Schæf. Mosch. III. 50.

479. φρύγειν, to roast. Eccl. 844. φρύγεται τραγήματα.

Ib. ἀνακεραννύναι. Od. III. 390. τοῖς δ' γέρων ἀλθοῦσιν ἀνὰ κρη-

ἀλλ' εἴσιθ' ἄμ' ἐμοί. ΞΑ. πάνυ καλῶς. ΘΕ. ληρεῖς  
ἔχων.

480

οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρίς γέ σου  
ἥδη νδον ἔσθ' ὠραιοτάτη, κώρηστριδες  
ἔτεραι δύ' ἡ τρεῖς—ΞΑ. πῶς λέγεις; ὄρχηστριδες;  
ΘΕ. ἡβυλλιῶσαι κάρτι παρατειλμέναι.  
ἀλλ' εἴσιθ', ως ὁ μάγειρος ἥδη τὰ τεμάχη  
ἔμελλ' ἀφαιρεῦν χὴ τράπεζ' εἰσῆρετο.

485

τῆρα κέραστεν | οἶνου ἥδυπότοιο. Eurip. Cyc. 557. πῶς οὖν κέκραται  
(sc. ὁ σκύφος); The eating and drinking propensities of Her-  
cules formed not only a subject for the comic writers, but were  
also occasionally alluded to by the tragedians. See the well-  
known scene in the Alcestis of Euripides. See also Soph. Trach.  
268. Welcker's Nachtrag, &c. p. 310.

480. πάνυ καλῶς. Xanthias again politely declines. The ambi-  
guity of his proceeding has been explained in the Introductory  
Matter.

Ib. ληρεῖς ᔁχων. Thiersch observes, that the reply is playful, not  
indignant or morose; thou art a little fool. The idiom has been ex-  
plained by us in Nub. 132. 490.

481. αὐλητρίς. The general reputation of the piping and dancing-  
women among the Athenians will be estimated by the following  
quotations. Aeschin. (de Timaeo) 6, 32. πολλὴν γὰρ πάνυ κατέλιπεν ὁ  
πατήρ αὐτῷ οὐσίαν, ἦν οὗτος κατεδήδοκεν, ὡς ἐγὼ προϊόντος ἐπιθείξω τοῦ  
λόγου· ἀλλ' ἔπραξε ταῦτα δουλεύουνταίστις ἥδοναῖς, ὄφοφαγίαις καὶ  
πολυτελείαις δείπνων καὶ αὐλητρίαις καὶ ἑταίραις καὶ κύβοις καὶ τοῖς ἀλλοις,  
ὑφ' ὧν οὐδενὸς δεῖ κρατεῖνθαι τὸν γενναῖον καὶ ἐλεύθερον. Isoc. 149, c.  
τοιγαροῦν οὐκ ἐν τοῖς σκιραφείοις οἱ νεώτεροι διέτριψον, οὐδὲ ἐν ταῖς αὐλη-  
τρίαις, οὐδὲ ἐν τοῖς τοιούτοις συλλόγοις ἐν οἷς νῦν διημερεύονται· ἀλλὰ  
κ. τ. ἔ.

482. κώρηστριδες, i. e. καὶ ὄρχηστριδες. Matth. Gr. Gr. §. 55.

484. ἡβυλλιᾶν dim. of ἡβᾶν, ἐν ἥβῃ εἶναι. Bergler compares Phe-  
rebrates ap. Athen. VI. 269. κόραι δ' ἀρτίως ἡβυλλιῶσαι καὶ τὰ ρόδα  
κεκαρμέναι.

Ib. παρατειλμέναι, without a superfluous hair about them. παρατίλλειν,  
to eradicate all superfluous hairs, formed an important operation of  
the Athenian toilet. Thes. 590. ἀφενσεν αὐτὸν καπέτιλλ' Ἐνέριπιδης |  
καὶ τᾶλλ' ἀπανθ' ὕσπερ γυναῖκ' ἐσκενάσεν. Eccl. 724.

485. μάγειρος. Eurip. Cycl. 396. τῷ θεοστυγεῖ ἄδου μαγείρῳ. Soph.  
Phœaces (satyric dr.) fr. ἐγὼ μάγειρος ἀρτύσω σοφῶς.

486. ἔμελλ' ἀφαιρεῖν, was nearly in the act of taking the broiled fish  
(τεμάχη) from the fire.

ΞΑ. οὐτι νυν, φράσον πρώτιστα ταῖς ὄρχηστρίσιν  
ταῖς ἔνδον οὔσαις αὐτὸς ὡς εἰσέρχομαι.

ὁ παῖς, ἀκολούθει δεῦρο τὰ σκεύη φέρων.

ΔΙ. ἐπίσχεις οὗτος. οὐ τί που σπουδὴν ποιεῖ, 490  
οὐτὶς σε παίζων Ἡρακλέα 'νεσκεύασα ;  
οὐ μὴ φλυαρήσεις ἔχων, ὥς Ξανθία,  
ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα ;

ΞΑ. τί δ' ἔστιν ; οὐδὴ πού μ' ἀφελέσθαι διανοεῖ  
ἄδωκας αὐτός ; ΔΙ. οὐ τάχ', ἀλλ' ἦδη ποιῶ. 495

κατάθου τὸ δέρμα. ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι *for this*  
καὶ τοῖς θεοῖσιν ἐπιτρέπω. ΔΙ. ποίοις θεοῖς ;

Ib. εἰσήρετο (*εἰσαΐρειν*). SCHOL. ἀντὶ τοῦ εἰσεφέρετο, *the table was brought in*, i. e. *was ready*.

488. αὐτὸς, *ourself*. (*speaks with much dignity*). Cf. nos in Nub. 218.

489. ὁ παῖς : addressed by Xanthias to Bacchus.

490. οὐ τι που, *num*. Lysist. 354. οὐ τι που πολλὰ δοκοῦμεν εἶναι ; Ecel. 329. οὐ τι που Κυνοίας σον κατατεῖληκέν ποθεν ; Soph. Phil. 1233. οὐ τι που δοῦναι νοεῖς ; Plat. Theat. 146, a. οὐ τι που, ὥς Θεόδωρε, ἐγὼ ὑπὸ φιλολογίας ἀγροκίζομαι ;

Ib. σπουδὴν ποιεῖν, *to make a matter of earnest, to consider as a serious proposition*. Eurip. Phœn. 915. σπουδὴν ἔχεις ; *are you in earnest?*

491. "Because in mere play (*παιζων*) I drest you up (*ἐνεσκεύασα*) as Hercules."

Ib. ἐνσκενάζειν (*σκενάζειν*, *to dress*. Thes. 591, καὶ τᾶλλ' ἀπανθ' ὥσπερ γυναῖκ' ἐσκενάσεν. Herodot. V. 12. σκενάσαντες τὴν ἀδελφὴν ὡς εἰχον ἄριστα.)

494. οὐ δὴ που. These particles are used interrogatively, he who asks the question not expecting that what he intimates will be done. Cf. nos in Ach. 110.

Ib. ἀφαιρέσθαι cum dupl. acc. Soph. Phil. 376. εἰ τάμα κένος ὅπλ' ἀφαιρήσοιτό με. Eurip. Hec. 285. τὸν πάντα δ' ὅλβον ἡμαρ ἐν μ' ἀφείλετο.

495. τάχα, *presently, in opposition to ἦδη, instantly*.

496. ταῦτ' ἐγὼ μ. Formula used by those who consider that an injury has been done them, and who call witnesses to the fact. Xanthias leaves the injury done him to be avenged by the gods.

497. ποίοις θεοῖς ; *gods indeed!* (*spoken contemptuously*). Cf. nos in Ach. 62, and to the examples there given, add Soph. Trach. 425. Λιχ. ταῦτὸ δ' οὐχὶ γίγνεται, | δόκησιν εἰπεῖν, καὶ ξακριβῶσαι λόγον. 'Αγ. ποίαν δόκησιν ;

τὸ δὲ προσδοκῆσαι σ' οὐκ ἀνόητον καὶ κενὸν  
ώς δοῦλος ών καὶ θυητὸς Ἀλκμήνης ἔστει;

ΞΑ. ἀμέλει, καλῶς· ἔχ' αὐτ'. ἵσως γάρ τοι ποτε 500  
ἔμου δεηθείης ἄν, εἰ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἔστι  
νοῦν ἔχοντος καὶ φρένας, καὶ  
πολλὰ περιπεπλευκότος,  
μετακυλιωδεῖν αὐτὸν ἀεὶ 505

πρὸς τὸν εὖ πράττοντα τοῖχον

498. κενὸν sc. νοῦν vel λόγου. Soph. Ed. Col. 93 i. τοῦ νοῦ κεφόν.  
El. 402. μή πω νοῦ τόσονδ' εἴην κενή. Incert. Tr. XIV. 2. οἰνωθεῖς ἀνὴρ  
.. νοῦ κενός. Eurip. Hec. 812. τοῦ λόγου κενόν.

500. ἀμέλει, no matter, καλῶς sc. ἔχει. it's all well: ἔχ' (i. e. λαβέ) 505  
αὐτά. (Xanthias here resigns the lion's skin, club, &c. to Bacchus,  
himself taking up the baggage as before.)

501. εἰ θεὸς θέλοι. Plut. 347. ἦν θεὸς θέλη. 405. ἦν θεὸς θελωσι.

502. πρὸς ἀνδρός. Plut. 354. τὸ δὲ αὐτὸν δεδοκέναι | πρὸς ἀνδρὸς οὐδὲν  
ἴγιες ἔστ' εἰργασμένου. Soph. Aloadæ, fr. 2. κακὸν τὸ κεύθειν κού πρὸς  
ἀνδρὸς εὐγενοῦς. Eurip. Bacch. 641. πρὸς σοφοῦ γάρ ἀνδρὸς, ἀσκεῖ  
σώφρον' εὐνοργησίαν. Hel. 958. καίτοι λέγουσιν, ως πρὸς ἀνδρὸς εὐγε-  
νοῦς | ἐν ξυμφορᾷσι δάκρυ' ἀπ' ὅφθαλμῶν βαλεῖν. Cf. infr. 511.

503. νοῦν ἔχοντος. Eurip. Androm. 945. ἀλλ' οὕποτ' .. | χρὴ τούς γε  
νοῦν ἔχοντας, οἷς ἔστιν γυνὴ, | πρὸς τὴν ἐν οἴκοις ἀλοχον ἐσφοιτᾶν ἐαν |  
γυναῖκας.

504. πολλὰ περιπεπλευκότος, equivalent to our “person who has  
seen much of the world.” The allusion is to the multiplied travels  
and voyages of Bacchus, which are thus recorded by himself in the  
prologue of the Bacchæ.

λιπῶν δὲ Λυδῶν τὰς πολυχρόσους γύνας,  
Φρυγῶν τε, Περσῶν θ' ἡλιοβλήτους πλάκας,  
Βάκτρια τε τείχη, τὴν τε δύσχιμον χθόνα  
Μήδων ἐπελθὼν, Ἀραβίαν τ' εὐδαίμονα,  
Ἀσίαν τε πᾶσαν ...  
εἰς τήνδε πρῶτον ἥλθον Ἐλλήνων πόλιν.

Bacch. 13, sq.

505. μετακυλιωδεῖν, κ. τ. λ. A proverbial expression derived from  
seamen, who when one side of the vessel goes wrong, betake them-  
selves to the other.

506. τοῖχος, plank, or side of a ship. Theogn. 673. ἀγτλεῖν δὲ οὐκ  
ἐθέλουσιν, ὑπερβάλλει δὲ θάλασσα | ἀμφοτέρων τοίχων. Eurip. Hel.  
1593. ἀλλοι δὲ τοίχους δεξιοὺς, λαυρός τ' ἵστοι | ἀνὴρ παρ' ἀνδρὶ ἔζονθ'.  
Alcm. fr. 1. οὐ γάρ ποτ' εἴω Σθένελον ἐς τὸν εἰτυχῆ | χωροῦντα τοίχον  
τῆς δίκης ἀποστερεῖν. Orest. 885. ἐπὶ τὸν εἰτυχῆ (sc. τοίχον) πηδῶσ' ἀεὶ

μᾶλλον ἡ γεγραμμένη  
εἰκόν' ἔσταναι, λαβόνθ' ἐν  
σχῆμα· τὸ δὲ μεταστρέφεσθαι  
πρὸς τὸ μαλθακώτερον  
δεξιοῦ πρὸς ἀνδρός ἔστι  
καὶ φύσει Θηραμένους.

510

ΠΑ. Α'. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος  
οὗτοσὶ,

ὅς ἐσ τὸ πανδοκεῖον εἰσελθών ποτε

έκκαιδεκ' ἄρτους κατέφαγ' ἡμῶν. ΠΑ. Β'. νὴ Δία, 515

κύρυκες. Od. XII. 420. αὐτὰρ ἐγὼ διὰ νῆος ἐφοίτων, ὅφερ' ἀπὸ τοίχους | λῦσε κλύδων τρόπιος. Thucyd. VII. 36. καὶ ἀντίριδας ἀπ' αὐτῶν ὑπέτειναν πρὸς τοὺς τοίχους ὡς ἐπὶ ἔξ πήχεις. Plut. Sympos. p. 27, καταστὰς παρὰ τὸν τοίχον ἐν πρύμνῃ. Lucian VI. 283. καὶ τῶν ναυτῶν ὃ μὲν πρόθυμος ἡ πρώρας ἐπιμελητῆς ἀπεδέδεικτ' ἦν, ἡ τοίχου ἄρχων. Nonn. Dionys. XL. 453. τοίχους δουρατέον πυκινὸν τύπον.

507-8. γεγραμμένην εἰκόνα, *a painted (and immovable) image.*  
γράφειν, *to paint.* Lysist. 679. τὰς Ἀμαζόνας σκόπει, ἂς Μίκων ἔγραψ'  
ἔφ' ἵππων μαχομένας τοῖς ἀνδράσιν. Cf. infr. 898. σημεῖον ἐν ταῖς  
ναυσὶν . . ἐνεγέγραπτο.

Ib. λαβόνθ' ἐν σχῆμα, *wearing one uniform appearance.*

509. μεταστρέφεσθαι, II. XV. 203. ἡ τι μεταστρέψεις; στρεπταὶ μέν  
τε φρένες ἐσθλῶν.

510. πρὸς τὸ μαλθακώτερον, "ad id quod mollius est et homini molli  
magis arridet." Th. Cf. Eurip. Suppl. 892. παῖς ἀν ἐτόλμησ' εἰθὺς οὐ  
πρὸς ἥδονάς | μουσῶν τραπέσθαι, πρὸς τὸ μαλθακὸν βίον, κ. τ. ἐ. Incer-  
tus ap. Stob. Excerpt. μηδὲν σὺ ποιεῖ πρὸς τὸ ηπιώτερον | πόρρω γάρ  
ἐστὼς ὁ θεὸς ἔγγυθεν κλύει. Cf. Blomf. Ag. Gloss. p. 181. Eur.  
Medea, 395.

512. φύσει Θηραμένους. The extract in the Appendix (C.) has  
afforded sufficient notice of this person. Bergler refers to a passage  
in Xenophon's Hellenics, where also naval imagery is employed to  
throw a real blame over that part of his character, which is here  
jocosely held up to commendation. Δεῖ δέ, ὁ Θηράμενες, ἄνδρα τὸν  
ἄξιον ζῆν οὐ προάγειν μὲν δεινὸν εἶναι τοὺς ξυνόντας ἐσ πράγματα, ἣν δέ τι  
ἄπτικόπτη, εὐθὺς μεταβάλλεσθαι· ἀλλ' ὡσπερ ἐν νηὶ διαπονεῖσθαι, ἔως ἂν ἐσ  
οὐρὸν καταστῶσιν εἰ δέ μὴ, πῶς ἀφίκοιντά ποτε, ἔνθα δέι, εἰ, ἐπειδάν τι  
ἄπτικόφη, εὐθὺς ἐσ τάνατια πλέοιεν;

514. πανδοκεῖον. Dem. 390, 26. ἐν τῷ πανδοκείῳ τῷ πρὸ τοῦ Διο-  
σκουρείου. Aeschin. 41, 4. καταλύειν εἰς ταῦτα πανδοκεῖον. Cf. Herodot. IV. 95. Plato 11 Leg. 918, d. See also Thiersch in Plut.  
421. Blomf. Gloss. in Choeph. p. 169.

έκεινος αὐτὸς δῆτα. ΞΑ. κακὸν ἥκει τινί.

ΠΑ. Α'. καὶ κρέα γε πρὸς τούτουσι ἀνάβραστ' εἴ-  
κοσιν

ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δύκην.

ΠΑ. Α'. καὶ τὰ σκόροδα τὰ πολλά. ΔΙ. ληρεῖς, ὡ  
γύναι,

κούκ οἰσθ' ὃ τι λέγεις. ΠΑ'. Α. οὐ μὲν οὖν με προσε-  
δόκας,

520

516. (Speaks, after surveying him attentively.)

Ib. κακὸν ἥκει τινί, *there's mischief on the road for somebody*: (whispers his master in the ear.) Soph. Aj. 1138. τοῦτ' εἰς ἀνίαν τού-  
πος ἔρχεται τινί. Aisch. Choeph. 52. φοβεῖται δέ τις, (*terretur autem  
quædam, sc. Clytaemnestra, Blomf.*) Sept. c. Theb. 398. τάχ' ἀν γένοιτο  
μάντις πέννοιά τινί, (*the conceit may prove prophetical to some one, i. e.  
Tydus.* Tyrwhitt.)

517. κρέα, *pieces of meat.* Ib. ἀνάβραστα, *stewed.* On the metre  
of the words κρέας, κέρας, φρέαρ, see Maltby's Morell, c. 4.

518. ἀν' ἡμιωβολιαῖα. Sch. ἄξιον ἡμίσεος ὀβολοῦ ἐν ἔκαστον, *each one  
worth half an obol.* Eupolis ap. Athen. VII. 328, e. ἡμιωβολίον κρέα.  
Timocles ap. Athen. IV. 240, e. τῶν ἀν' ὀκτὼ τούβολοῦ θέρμους μα-  
λάξας.

Ib. δώσει τις δύκην. (Again whispers his master.)

521. The Cothurnus naturally makes a conspicuous figure in the  
Dionysiacs. What is the account given of its hero, when arming  
for battle?

ἔις ὑσμίην δὲ χορεύων,  
οὐ σάκος, οὐ δορὺν θοῦρον ἐκυφίσεν, οὐ ἔιφος ὅμῳ,  
οὐ κυνέν τε οὐδὲ θηκεν ἐκερπεκόμοισιν ἐθείραις,  
χάλκεον ἄρραγέος κεφαλῆς σκέπας· ἀλλὰ καρήνου  
ἄπλοκον ἐσφήκωσε δρακοντείρι τρίχα δεσμῷ.  
κράσας κυκλώσας βλοσυρὸν στέφος· ἀντὶ δὲ τυκτῆς  
δαιδαλέης κυνηγίδος ἔης ἐπιγονίδος ἀκρης  
ἄργυρα πορφυρέοις ἐπεβήκατο ταρσὰ κοβόρνοις,  
νεθρίδα λαχνήσσαν ἐπὶ στέρνυιο καθάψας,  
στικτὸν ἔχων θώρηκα, τύπον κεχαραγμένον ἀστρων.  
λαῆ μὲν κέρας εἶχε, βεβυσμένον ἡδέος οἶνον,  
χρύσεον εὐποιητον· ἀπ' οἰνοχύτου δὲ κεραίης  
ὅρθιος οἰνοπότοιο κατέρρεεν δλκὸς ἔέρσης·

<sup>n</sup> As the last syllable seems unquestionably short, (Eurip. Hel. 1035.) Wellauer and Scholefield read ἦ νοία. For disputes as to the production of the final syllable in ἁνοία, see Well. and Maltby in voce.

ὅτιὴ κοθόρνους εἶχες, ἀν γυῶναι σ' ἔτι ;  
τί δαί ; τὸ πολὺ τάριχος οὐκ εἴρηκά πω.

ΠΑ. Β'. μὰ Δλ', οὐδὲ τὸν τυρόν γε τὸν χλωρὸν, τάλαν,

ὅν οὗτος αὐτοῖς τοῦς ταλάρους κατήσθιεν.

καπτεῖτ' ἐπειδὴ τάργύριον ἐπραττόμην,

525

ἔβλεψεν ἔς με δριμὺ κάμυκάτο γε.

χειρὶ δὲ κέντορα θύρσον, ἔελμένον οἴνοπι κισσῷ,  
δεξιεπῆ κούφιζεν· ἐπ' ἀκροτάτῳ δὲ κορύμβῳ  
χαλκοβαρῆς πετάλοισι κατάσκιος ἦν ἀκωκή·  
καὶ χρυσέαις λαγύνεσσι περίτρογον ἥρμοσε μίτρην.

XIV. 230, sq.

See also XI. 234. XV. 127. XVI. 182. XVIII. 200. XXX. 29.  
XLVII. 640. Add Creuzer III. 472.

522. τί δαί ; *What ? I have not yet mentioned the quantity of salt fish.*

523. τὸν τυρὸν τὸν χλωρὸν, *the new cheese.* “Recentis enim notio notioni *viridatis* est per se cognata.” Th. Cf. Aesch. Suppl. 560. Eurip. Hec. 126. Hel. 1209. The word *tyros* occurs frequently in the Cyclops of Euripides, 122. 136. 209. 226. 233. It is found also in that pretended fragment of Thespis, which Bentley, in his *Phalaris* (172, sq.), demolished with his usual acuteness and learning.

Ib. τάλαν, addressed to her female companion. Thiersch quotes τάλαν as similarly used in Lysist. 102. δι γοῦν ἐμὸς ἀνὴρ πέντε μῆνας, ὡς τάλαν, ἀπειτιν ἐπὶ Θράκης φυλάττων Εὐκράτη. Eccles. 124. δεῦρ', ὡς γλυκυτάτη Πραξαγόρα, σκέψαι, τάλαν κ. τ. ἐ.

524. τάλαρος (τλάω), *cheese-basket.* Od. IX. 247. αὐτίκα δὲ ἡμισυ μὲν θρέψας λευκοῖ γάλακτος, | πλεκτοῖς ἐν ταλάρουσιν ἀμησάμενος κατέθηκε. Non. Dionys. XVII. 57. πλεκτοῖς ἐν ταλάροις νεοπήγεα τυρὸν δεῖρων. (The construction has been explained above.)

525. ἄργυριον ἐπραττόμην, *demanded payment.* Thes. 843. εἰ τόκον πράττοιτο. Plat. Gorg. 511, d. δύ διθολοὺς ἐπράξατο. Hip. Maj. 282, c. ἄργυριον μισθὼν πράξασθαι. Xen. Mem. I. 2. 7. ἐθαυμάζετο δὲ τις ἀρετὴν ἐπαγγελλόμενος ἄργυριον πράττοιτο. Dem. 786, 7. καταστήσας εἰς φόβον, ἄργυριον εἰσπράξεται. Andoc. 13, 29. οὐ πολὺ ἄργυριον πραττόμενος τὸν βουλόμενον.

526. δριμὺ, *sourly.* Aesch. Ag. 1478. δι παλαιὸς δριμὺς ἀλάστωρ | Ἀτρέως, where see Blomf. (The metaphor is derived from vinegar.)

Ib. μυκᾶσθαι, prop. *to roar as a bull* Eurip. Herc. F. 872. δεινὰ μυκᾶται. Bacch. 737. πόριν μυκωμένην. Aesch. Suppl. 346. ἀλκὴ πίσυνος μέμυκε | φράζουσα βοτῆρι μόχθους.

ΞΑ. τούτου πάνυ τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.

ΠΑ. Β'. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν.

ΠΑ. Α'. νὴ Δία, τάλαινα. ΠΑ. Β'. νὼ δὲ δεισάστη  
γέ που

ἐπὶ τὴν κατήλιψ' εὐθὺς ἀμεπηδήσαμεν·

530

οὐδὲ φέρετ' ἔξαξας γε τοὺς ψιάθους λαβών.

ΞΑ. καὶ τούτο τούτου τοῦργον. ἀλλ' ἔχρην τι δρᾶν.

ΠΑ. Α'. ἵθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.

ΠΑ. Β'. σὺ δὲ ἔμοιγ', ἐάνπερ ἐπιτύχης, 'Υπέρβολον,

ἵν' αὐτὸν ἐπιτρέψωμεν. ΠΑ. Α'. ὡς μιαρὰ φάρυγξ, 535  
ώς ἡδέως ἄν σου λίθῳ τοὺς γομφίους

527. "That's just his mode of proceeding : that's his way everywhere." (Xanthias endeavours to instigate the two women against his master.)

528. σπάν ξίφος. Cf. II. XVI. 473. XIX. 387. Od. XXII. 74.

Ib. δοκῶν, pretending. Plut. 837. οἱ δὲ ἔξετρέποντο κούκλους ἀδόκουν δρᾶν μ' ἔτι. Pac. 1051. μῆνιν δρᾶν δοκῶμεν αὐτόν. Aesch. Ag. 1583. κρεουργὸν ἥμαρ εὐθύμως ἀγειν | δοκῶν. Eurip. Hippol. 118. μῆδοι δοκεῖ τούτων κλύνειν. Med. 66. ἥκουσά του λέγοντος, οὐδὲ δοκῶν κλύνειν. Iph. T. 956. καδόκουν οὐκ εἰδέναι. Plat. Euthyp. 5, c. δὲ Μέλιτος οὗτος σὲ μὲν οὐδὲ δοκεῖ δρᾶν. 8 Rep. 555, e. ἐγκύφαντες οὐδὲ δοκοῦντες δρᾶν.

529. δεισάστη, Pors. δείσασαι, Dind.

530. κατήλιψ, the upper floor of a house. PASS. The ι in penult. of κατήλιπα is short. Matth. Gr. Gr. §. 72. 10.

531. ψιάθους, mattresses, such as the poorer people were accustomed to sleep upon. Cf. Lysist. 921, sq.

532. ἀλλ' ἔχρην (=χρῆ) τι δρᾶν, something must be done : you will not of course let matters rest here. (Xanthias still instigating the two hucksters against his master.) Aesch. Ag. 1324. ψηφίζομαι τι δρᾶν. Eurip. Med. 94. ἔχθρούς γε μέντοι, μῆδοι φίλους δράστε τι. ib. 289. κλύνω δὲ ἀπειλεῖν σε .. τὸν δόντα, καὶ γήμαντα, καὶ γημομένην | δράστε τι. Ion. 856. δεῖ σε δὴ γυναικεῖόν τι δρᾶν.

533. προστάτης, qui reipublice curam gerit. Cf. nos in Eq. 1091, and to the examples there given, add Aesch. Suppl. 940. προστάτης δὲ ἔγώ, | ἀστοι τε πάτετες, ὥνπερ ἥδε κραίνεται | ψῆφος. Eurip. Rhaeth. fr. XI. ναῦν τοι μὲν ἄγκυρ' οὐδαμῶς σώζειν φίλει, | ώς τρεῖς ἀφέντι, προστάτης θ' ἀπλοῦς πόλει | σφαλερὸς, ὑπὼν δὲ καλλος οὐ κακὸν πόλει. The word is one of no unfrequent occurrence in all the three Tragedians. (The speaker of the verse opens the door and addresses herself to a servant within, as does also her companion in the verse following.)

536. γομφίους (γόμφος) sc. δόδοντας, back teeth, double teeth, grind-

κόπτοιμ' ἀν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑ. Β. ἐγὼ δὲ ἀν εἰς τὸ βάραθρον ἐμβάλοιμι σε.

ΠΑ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἀν ἐκτέμοιμι σου,

δρέπανον λαβοῦνσ', φὶ τὰς χόλικας κατέσπασας.

540

ἀλλ' εἰμὶ ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον

ἐκπηνιεῖται ταῦτα προσκαλούμενος.

*ergs.* Pac. 34. παραβαλῶν τοὺς γομφίους. Pl. 1059. ἐνα γόμφιον μόνον φορεῖ. Xen. Mem. I. 4. 6. οὐδοκεῖ σοι καὶ τόδε προνοίας ἔργῳ ἐσικέναι, . . τὸ τοὺς μὲν πρόσθεν ὁδόντας πᾶσι ζώοις οἵους τέμνειν εἶναι, τοὺς δὲ γομφίους οἵους παρὰ τούτων δεξαμένους λειπίνειν.

537. φορτία, *wares*, i. e. what was carried in her basket. (So Soph. Trach. 907. ὄργανα is used, not for the implements with which female work had been done, but for the *works* themselves.) Vesp. 1398. διαφθείρας ἐμοῦ τὰ φορτία.

539. λάρυγξ. Eurip. Cycl. 157. μῶν τὸν λάρυγγα διεκάναξέ σου καλῶς; Cf. nos in Eq. 349.

540. φὶ sc. λάρυγγι. Ib. κατασπᾶν, *to devour greedily*. Cf. nos in Eq. 700.

Ib. χόλικας, *boum crassa intestina*. Pac. 771. ὅσας δέ κατέδει χόλικας ἔφθις καὶ κρέα. Babyl. fr. 52. ἡ Βοιδαρίων τις ἀπέκτεινε ζεῦγος χολίκων ἐπιθυμῶν. Cf. nos in Eq. 1142.

541. ἐπὶ τὸν Κλέωνα, *ad arcessendum Cleonem*. Cf. sup. 104.

542. ἐκπηνίζειν (*πηνίον*, dim. of *πῆνος*, or *πῆνη*, the thread of the woof wound on the spool or quilt, II. XXIII. 762.) *to draw out the threads, to unreel*; here, to squeeze out of a person by a lawyer's tricks. SCHOL. ἐκπηνιεῖται. ἡ ἔφαγεν ήμῶν, ἀφελκύσει, ἀπὸ τῶν τὴν κρόκην μηρυομένων εἰς πήνια.

Ib. προσκαλέσθαι, *in jus vocare*. SCHOL. ἐγκαλῶν, εἰς δικαστήριον ἀλκων, κατηγορῶν αὐτοῦ. Cf. nos in Vesp. (The two ladies here retire : after some wriggling and twisting, Bacchus turns to Xanthias with the most insinuating address.)

Ib. Aristophanes had doubtless strong reasons for not meddling too openly with the Eumenides, else that portion of the Orestean Trilogy offered here an opportunity for parody, which his pen would have accomplished with the happiest effect. Let us add one more member to his πανδοκεύτριαι, and what have we in our hands? Three mock-Furies, whose appearance the Aeschylean<sup>x</sup> text allows us to dress up in all that is hateful and frightful which ancient imagery or painting supplies from Gorgon, or from Harpy. To these three we may assign attendants *ad libitum*, (Scholef. ad Eum. 918.) the subordinates, though less horrible, being upon the whole not unlike their principals ; consequently, γ Medusa-headed, black-

<sup>x</sup> Eumen. 48—54.

<sup>y</sup> See the plates prefixed to Böttiger's "Furienmaske," where the Gorgon-head is traced from its earliest specimen with the serpent-locks, the broad shape-

visaged, <sup>z</sup> black-vested, <sup>a</sup> cothurnus-shod, a red girdle round their waist, and the fury-rod (*ράβδος*), it may be, in their <sup>b</sup> hands, till the choral hymn commences; at all events with long skinny arms, which end in claws rather than nails. Instead of entering in one body, rank and file, as choral troops were usually wont to do, three separate <sup>c</sup> files, each headed by its respective Alecto, Megara, or Tisiphone, now enter the stage through the three doors at its back. Their heads bent towards the earth, like hounds <sup>d</sup> tracking their prey, these three files scent Bacchus by his fright and by his sweat-drops, as the Eumenides of Æschylus track Orestes by the droppings of his mother's blood. The turn, the shift, and doubles of the party pursued will easily be conceived. Brought at last to bay, the dialogue commences, and that dialogue concluded, the chain-dance and the chain-hymn (*ῦμνος ἐξ Ἑρινώων δέσμων φρενῶν*, Eum. 327.) remain to be supplied; and who would willingly adventure on such a task? The dance or *chorea* must of course be left entirely to the reader's imagination; but a portion of the hymn we shall do our own small attempt to supply. The first proceeding of the three choral files is to join hands and form themselves into a circle, enclosing Bacchus in the middle. The first Fury, or Alecto, then advances, and in solemn tone adverts to those fundamental laws of Nature, which had appointed herself "and sisters twain," as watchers and avengers of all human offences, be they great or small. Dividing mankind on the present occasion into two great classes, the productive and consumptive,—and consequently into those that pay, and those that receive,—they joyfully admit that he who gives to all their dues, or, in other words, discharges all his bills,—be they weekly, monthly, or what not,—is by those eternal laws placed beyond their control;

He is free from this our ban,—  
He may front his fellow-man,  
With a calm collected mien,  
Bold of brow, of eye serene;

but the opposite party, the delinquent, who neglecting the sacred laws of *meum* and *tuum*, eats, and does not compensate for what he eats, what is to become of him? The full chorus are left to assign his doom, and the laws of parody require that here the pains be of a bodily nature, rather than the mental sufferings, assigned by the Eumenides of Æschylus;

less tongue, the distended cheek, grinning teeth, and horrid laugh, to that inexpressible compound of beauty, fearfulness, and melancholy which the Medusa of the later schools of Grecian art was made to assume.

<sup>z</sup> Cf. infr. 1295-9.

<sup>a</sup> The cothurnus is assigned to the Furies on two accounts: its elastic nature enables them as huntresses to follow up their prey; its heavy heel gives the power to crush that prey when overtaken. Cf. Eumen. 347-8. and Böttiger, p. 39, sq.

<sup>b</sup> Diog. Laert. VI. 102. Böttiger, p. 34, sq.

<sup>c</sup> That the Eumenides of Æschylus thus entered in files, the word *στροφᾶς*, preserved by the scholiast, evidently implies. Cf. Böttig. p. 98.

<sup>d</sup> Cf. nos in Eq. 787. 1167. 1333. Nub. 351.

Flagellation, laceration,  
Strict and close incarceration  
Be the burden and the guerdon  
Of his curst infatuation !

The first Fury having thus spoken in general terms, the second, or Megara, applies them to the particular case before them;

And what of him, the wretch who stands  
Thus encompass'd by our bands ?  
Youngest of our sisters three,  
Say what he hath had of thee.

**Third Fury.** Loaf and cakes, by three, by four,  
(Must I tell the tale once more?)  
He hath had from out our store ;  
Mat and mattress, lamp and wick—  
All of best, and all on <sup>e</sup> tick.

**Meg.** Eldest of our reverend crew,  
And what the damage done to you ?

**Tisiph.** Thus from written book speak I ;  
(reads from her tablets)

*Item*, to a savoury pie—  
(addresses her Fury-companions)  
Tier on tier 'twas made to grow,  
Teal above and hare below ;  
I am moderate when I fix  
Its price at obols twenty-six.

(reads again from her tablets)  
*Item*, to Copaic treat,  
Conger drest with root of beet—  
(addresses her companions)

A four-fold drachma as its pay  
Would be money thrown away.

(resumes her readings)  
Add six casks of Chian wine,  
Add flesh of sheep, and flesh of kine,  
Add richest odours, spike and nard,  
Add mustard, pepper, oil, and lard,  
Lard white as snow, when newly driven—  
**Alect.** Oh ! 'tis rank, and smells to heaven—  
On you (points to first Fury), and you (second Fury)—  
on one and all—  
For our loudest ban I call ;  
Let it reach in choral flow  
To heaven above and hell below !

<sup>e</sup> This term for articles had and unpaid for at the time, occurs in Foot's "Liar," a farce which the English Aristophanes, as he has been termed, borrowed from Corneille, as the latter had previously borrowed it from the Spanish stage.

ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. οἵδε οἴδα τὸν νοῦν· παῦε παῦε τοῦ λόγου.

οὐκ ἀν γενοίμην Ἡρακλῆς ἄν. ΔΙ. μηδαμῶς,  
ω̄ Ξανθίδιον. ΞΑ. καὶ πῶς ἀν Ἀλκμήνης ἐγὼ  
νίος γενοίμην, δοῦλος ἄμα καὶ θυητὸς ὃν;

ΔΙ. οἵδε οἴδε ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾶς·  
καν εἴ με τύπτοις, οὐκ ἀν ἀντείπομι σοι.

ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,  
πρόρριζος αὐτὸς, ἡ γυνὴ, τὰ παιδία,

545

550

## FULL CHORUS.

Flagellation, laceration,  
Strict and close incarceration,  
Hopeless, for of aye duration,  
Be the burden and the guerdon  
Of such boundless spoliation!  
So our solemn laws ordain:  
Rise fit music to our strain!

(Sharp and piercing syrinx-music is heard: the Chorus weave the chain-dance: as the saltatory movement draws them near to Bacchus, they throw out their long arms as if to seize him with their claws, their eyes flashing fire at the same time, and rendering the blood-spots on their masks more visible: the most ludicrous movements on the part of Bacchus to escape their grasp.)

544. οἵδε οἴδα τὸν νοῦν τὸν νοῦν, i. e. οἱ λέγειν βούλει. ΤΗ. A similar expression occurs in Plut. 1080.

Ib. παῦε sc. σαντόν. Soph. Phil. 1275. παῦε, μὴ λέξης πέρα. Οεδ. Col. 1113. ἐμφύτε τῷ φύσαντι, κάναπανσατον | τοῦ πρόσθ ἐρίμον τοῦ τε δυστήνου πλάνου. Plat. Phædr. 228, e. παῦε. ἐκκέρουκάς με ελπίδος. Cf. Matth. Gr. Gr. §. 496, 5.

547. Xanthias retorts upon his master. Cf. sup. 499.

548. θυμοῦσθαι, to be angry. Herodot. III. 52. ἐς τοὺς κρέσσονας τεθυμώσθαι: frequent in the three Tragedians.

549. καν εἴ με τύπτοις. Stalbaum observes (Plat. Phileb. §. 137.) that καν εἴ is always joined with an indicative or an optative, never with a subjunctive. Phædon 71, b. καν εἴ μὴ χρώμεθα τοῖς δνόμοσι. Lysid. 209, e. καν εἴ βουλοίμεθα δραξάμενοι τῶν ἀλῶν. 2 Rep. 376, a. καν εἴ .. πεπόνθοι. Theag. 130, d. καν εἴ ἐν τῇ αὐτῇ μόνον οἰκίᾳ εἶην. Phileb. 58, e. καν εἴ σμικρὸν, καθαρὸν δὲ εἴη. Dem. 530, 21. καν ἀσί-  
βειαν εἴ καταγγύωσκοι.

550. ἦν σε ἀφέλωμαι, sc. τὴν Ἡρακλέους σκευήν.

551. πρόρριζος, from the roots. Aesch. Pers. 817. δαιμόνων θιδρύματα | πρόρριζα φύρδην ἔξανέστραπται βάθρων. Soph. El. 765. τὸ

<sup>f</sup> See Böttiger's Furienmaske, p. 30-1.

κάκιστ' ἀπολοίμων, κάρχεδημος ὁ γλάμων.

ΞΑ. δέχομαι τὸν ὄρκον, καπὶ τούτοις λαμβάνω.

ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ

τὴν στολὴν εἴληφας, ἥνπερ

555

εἶχες ἐξ ἀρχῆς, πάλιν

ἀνανεάζειν \* \*

πᾶν δὴ δεσπότασι τοῖς πάλαι | πρόρρειον ἔφθαρται γένος. Eurip. Hippol. 682. Ζεὺς | πρόρρειον ἔκτριψε σε. Cf. Blomf. in Pers. p. 181.

Ib. αὐτὸς, ἡ γυνὴ, τὰ παιδιά. Spanheim observes that Bacchus imitates the form of oaths and imprecations usual among the Athenians. Antiph. 130, 34. ἔξωλεναι αὐτῷ καὶ γένει καὶ οἰκίᾳ τῇ σῇ ἐπαράμενος. Dem. 642, 15. διομέται κατ' ἔξωλειας αὐτοῦ καὶ τοῦ γένους καὶ τῆς οἰκίας. 747, 14. ἐπαράσθαι ἔξωλεναι ἑαυτῷ καὶ τῇ οἰκίᾳ. Andoc. 13, 22. ἔξωλης αὐτὸς καὶ γένος. Cf. Plat. 12 Leg. 949, b.

552. γλάμων, *blear-eyed*. Eccl. 254. 398. Νεοκλείδης ὁ γλάμων.

553. δέχομαι τὸν ὄρκον. Aesch. Eum. 407. ἀλλ' ὄρκον οὐ δέξαιτ' ἄν, οὐ δούναται θέλει. Plat. 12 Leg. 949, b. ξένῳ δὲ εἴναι πρὸς ξίνους, καθάπερ τὰ νῦν, δέχεσθαι τε ὄρκους παρ' ἀλλήλων, ἢν ἐθέλωσι, καὶ διδόναι κυρίως. See also Aesch. Ag. 1643. Eur. Hel. 338.

Ib. ἐπὶ τούτοις, *on these conditions*. Eurip. Alcest. 385. ἐπὶ τοῦσδε παιδίσκης χειρὸς ἐξ ἐμάς δέχου. Hel. 847. (Xanthias resumes the dress of Hercules.)

554. σὸν ἔργον, (the Chorus address themselves to Bacchus.) Cf. nos in Nub. 1297., and to the examples there given, add Eurip. Elect. 672. Iph. T. 1079.

555. στολὴν, generally, *dress*. Soph. Phil. 224. σχῆμα . . 'Ελλάδος στολῆς. Eurip. Bacch. 826. στολὴν θῆλυν. In a drama like the present, so closely connected with the ancient stage, and with the character of its presiding deity, this word is of too much importance to be dismissed without a somewhat larger notice. In theatrical designation, the στολὴ was the dress worn by actors, and which from its fulness, and from its reaching down to the heels, seemed more appropriate to the female than the manly sex. (Lucian. IX. 210. θαυμάζω δέ σου, πῶς ποτε κιθαρῳδοῦ μέν τινα νομίζεις στολὴν καὶ σχῆμα, . . . καὶ στολὴν τραγῳδοῦ, ἀνδρὸς δὲ ἀγαθοῦ σχῆμα καὶ στολὴν οὐκέτι νομίζεις.) Aeschylus, the father of all tragic improvements in Athens, has the credit of having first adapted it to the stage. (Athen. I. 21, e. καὶ Λισχύλος δὲ οὐ μόνον ἔξειπε τὴν τῆς στολῆς ἐμπρέπειαν καὶ σεμνότητα, ἣν ἔγλωσσαντες οἱ Ἱεροφάνται καὶ δραῦχοι ἀμφιέννυνται κ. τ. ἐ. Cf. infr. 1027. Horat. Ars Poet. 278.) The histrionic and female character of the dress would alike appropriate it to Bacchus. Hence the reproach of Clemens of Alexandria. (Protrept. 17, 25.) εἰ γοῦν τις γραφὰς καὶ ἀγάλματα περινοστῶν θεᾶται, γνωρεῖ ὑμῶν παραντικὰ τοὺς θεοὺς ἐκ τῶν ἐποιειδιστῶν σχημάτων, τὸν Διόνυσον ἀπὸ τῆς στολῆς, τὸν Ἡφαιστὸν ἀπὸ τῆς τέχνης, κ. τ. ἐ. See further Schoen de Pers. in Eurip. Bacch. hab. scen. p. 21. to whom the reader is indebted for much of the above remarks.

καὶ βλέπειν αὐθις τὸ δεινὸν,  
τοῦ θεοῦ μεμυημενον  
φπερ εἰκάζεις σεαυτόν.

560

εὶ δὲ παραληρῶν ἀλώσει  
καὶ βαλεῖς τι μαλθακὸν,  
αὐθις αἴρεσθαι σ' ἀνάγκη  
στὶν πάλιν τὰ στρώματα.

ΞΑ. οὐ κακῶς, ὥνδρες, παραινεῖτ',  
ἀλλὰ καύτὸς τυγχάνω ταῦτ'  
ἄρτι συννιοούμενος.

565

ὅτι μὲν οὖν, ἷν χρηστὸν ἢ τι,  
ταῦτ' ἀφαιρεῖσθαι πάλιν πει-  
ράσεται μ' εὖ οὖδ' ὅτι.  
ἀλλ' ὅμως ἐγὼ παρέξω  
μαυτὸν ἀνδρεῖον τὸ λῆμα  
καὶ βλέποντ' ὄρίγανον.

570

558. βλέπειν τὸ δεινόν. Άesch. Sept. c. Th. 498. φόβον βλέπων.  
Eurip. Cycl. 553. καλὸν βλέπω. Alcest. 789. σεμνὸν καὶ πεφροντικὸν  
βλέπων.

562. βαλεῖς, *utter*. Thiersch comparing Vesp. 1289. σκωμάτιον  
εἴ ποτε τι θλιψόμενος ἐκβαῖλο (the learned writer might have added  
Άesch. Ag. 1653. κάκβαλεῖν ἔπη τοιαῦτα. Choeph. 41. φοβοῦμαι δὲ ἔπος  
τοδὶ ἐκβαλεῖν. Eumen. 794. γλώσσης ματαίας μὴ καβάλης ἐπὶ χθόνα |  
καρπόν. Eurip. Ion, 972. πολλὰ στόματος ἐκβαλοῦσ' ἔπη) reads from  
the Venetian MS. κάκβαλεῖς. A passage, however, in the Choeph.  
v. 565. to which Thiersch himself refers—ή καὶ μολὼν ἔπειτά μοι  
κατὰ στόμα | ἔρει, σάφ' ισθι, καὶ κατ' ὀφθαλμοὺς βαλεῖ, (cf. infr. 597.)  
seems sufficient to justify abiding by the reading of Dind. and the  
Rav. MS.

Ib. μαλθακόν. Arist. Plut. 488. μαλακὸν δὲ ἐνδώσετε μηδέν. Άesch.  
Ag. 1631. ἀλλ' ὁ δυσφιλῆς σκότῳ | λιμὸς ξύνοικος μαλθακόν σφ' ἐπόψε-  
ται. Eum. 74. ὅμως δὲ φεῦγε, μηδὲ μαλθακὸς γένη.

568. ἷν χρηστὸν ἢ τι. if any advantage is to be derived from it.  
Eur. Phœn. 517. τοῦτ' οὖν τὸ χρηστὸν, μῆτερ, οὐχὶ βούλομαι | ἀλλῳ  
παρεῖναι μᾶλλον, ἢ σώζειν ἐμοὶ.

570. εὖ οὖδ' ὅτι. To explanations of this formula given in former  
plays, add Soph. Antig. 276. πάρειμι δὲ ἄκων οὐχ ἐκούσω, οὖδ' ὅτι. See  
also Thiersch ad Plut. 835.

573. βλέπειν ὄριγανον, to look like one who has eaten a sour  
herb, whether marjoram or thyme. Cf. sup. 558. et nos in Ach.  
91. 227.

δεῦν δ' ἔοικεν, ὡς ἀκούω

τῆς θύρας καὶ δὴ ψόφου.

575

ΑΙ. Ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον,

ἴνα δῷ δίκην· ἀνύετον. ΔΙ. ἥκει τῷ κακόν.

ΞΑ. οὐκ ἐστιν κόρακας; οὐ μὴ πρόσιτον; ΑΙ. εἰεν,  
μάχει;

ὁ Διτύλας χῶ Σκεβλίας χῶ Παρδόκας

χωρεῖτε δευρὶ καὶ μάχεσθε τουτῷ.

580

ΔΙ. εἰτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ

κλέπτοντα πρὸς τάλλοτρια; ΞΑ. μᾶλλ' ὑπερφυῖα.

574. δεῦν δ' ἔοικεν sc. παρέχειν ἀνδρεῖον κ. τ. λ.

576. *Æacus* returns to the stage attended by three myrmidons (infr. 579.) as frightful in appearance, as barbarous in name: giving swindlers and purloiners to understand, that however formidable may be the catchpoles and constables of this world, those of the lower world are still more to be dreaded.

Ib. τὸν κυνοκλόπον. It is almost needless to say, that the rapt of Cerberus is here objected to that earliest member of the kleptocracy, the great *Alcides*.

577. ἥκει τῷ κακόν. (*Bacchus* in a whisper retorts upon his attendant. Cf. sup. 516.)

578. οὐκ ἐστιν κόρακας; Of the crows, as the image and receptacle of all that was hateful in Athens, we have had occasion to speak in former plays. When *Æschylus* wishes to put his royal murderer and adulteress in the most odious form, what is the image chosen for the purpose, and put into the mouth of his choral troop?

ἐπὶ δὲ σώματος, δίκαν  
μολ κόρακος ἔχθροῦ, σταθεῖσ' ἐκρόμως  
ῦμινον ὑμεῖν ἐπεύχεται. Ag. 1448.

Ib. μὴ πρόσιτον. Xanthias addresses himself as before to the attendants of *Æacus*, who are advancing to seize upon him.

Ib. εἰεν, μάχει; (addressed to Xanthias, who is preparing to resist the myrmidons.)

580. A scuffle—Xanthias worsted and bound—Ditylas, Scelbias, and Pardocas stand over him in most picturesque attitudes, flourishing their scourges, and waiting their master's signal to lay into him. *Bacchus* interposes with *Æacus*, apparently with a view of rescuing his slave, but in reality, as we shall presently see, with the intention of aggravating matters against him. (This latter movement in revenge for the τις δώσει δίκην, and other proceedings of Xanthias in a former scene.)

581. εἰτ' οὐχὶ δ. τ. τ. τ. Is it not a strange proceeding that this man should be beaten?

582. κλέπτοντα πρὸς τάλλοτρια. These words have not a little

ΑΙ. σχέτλια μὲν οὖν καὶ δεινά. ΞΑ. καὶ μὴν νὴ<sup>Δία,</sup>  
εἰ πώποτ’ ἡλθον δεῦρ’, ἐθέλω τεθνηκέναι,  
ἢ κλεψα τῶν σῶν ἄξιον τι καὶ τριχός.

585

puzzled the translators and commentators, and various interpretations have been given of them. On all such occasions, it is the rule, that a new commentator should quarrel with the explanations of his predecessors, and establish some novel opinion of his own. In compliance with this established practice, the present editor ventures to take the following view of the whole proceeding. Bacchus, who has hitherto spoken in the hearing of Xanthias, and apparently in his favour, at the word *κλέπτοντα* bustles up to *Aeacus*, and in a side-tone observes, “*and who, in addition to property stolen from yourself* (viz. the dog Cerberus), *is a purloiner of other people's property*,” i. e. mine, (to wit, the club and cloak). To say that the investigation of this charge would bring discomfort on its utterer, is to shew ignorance of the spirit of the Old Comedy, which sought a present joke, heedless of what scrapes the inconsistency might bring its author into.

582. *πρὸς*, i. e. *πρὸς τοῖς σοῖσι*. To instances given in former plays of *πρὸς* thus used, add Dem. 531, 21. *καὶ πρὸς τὸ ἀνάθημα, ὃ ἀνέθηκεν δὸς ἡμῶν ὁ Ἀθηναῖον*.

Ib. *μᾶλλ’ ὑπερφνᾶ*, i. e. *μὴ, ἀλλὰ ὑπερφνᾶ*. Xanthias, whose ears have been awake only to the *beating* part of the preceding observation, here breaks in with a remark, which in conformity with a former explanation, may be rendered, or rather paraphrased; *a strange proceeding do you call it? rather term it an outrageous, an absolutely monstrous proceeding.* Cf. sup. 96. (Dem. 543, 1. *κἄν μὲν ἢ τα δεινὰ ως ἀληθῶς καὶ ὑπερφνές*.)

583. *σχέτλια μ. ο. κ. δ.* (*mimicking*) *a deplorable and strange proceeding no doubt; but strange and deplorable as it may appear, a beating you deserve, and a beating you shall have.* In what manner the tables are turned upon Bacchus, and his treacherous dealing with Xanthias poetically compensated, we shall presently see. It is unquestionably one of the richest scenes of pure humour to be found in the dramatic world. (Dem. 534, 6. 548, 10. *δεινὸν καὶ σχέτλιον*.)

Ib. *μὲν οὖν, imo certe.* To examples given in a preceding note (v. 232.), add the passage in the Choephorae of *Aeschylus*, where the symptoms of incipient insanity are so admirably pourtrayed: *τις νιν προσείπω, κἄν τέχω μᾶλ’ εὐστομῶν; | ἄγρευμα θηρός, ἢ νεκροῦ ποδένδυτον | δρύτης κατασκήνωμα, δίκτυον μὲν οὖν | ἄρκυν δ’ ἄν εἴποις καὶ ποδιστῆρας πέπλους.* (941, sq. Kl.)

585. *ἄξιον τριχός, of a hair's value.*

g “*νίν resertur ad στύγος, Clytaemnestrae inventum detestabile.*” Kl.

καὶ σοι ποιήσω πρᾶγμα γενναιῶν πάνυ·

βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβὼν,

καν ποτέ μ' ἔλης ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.

ΑΙ. καὶ πῶς βασανίζω; ΞΑ. πάντα τρόπον, ἐν κλίμακι

δῆσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων, 590  
στρεβλῶν, ἔτι δὲ τὰς ρίνας ὅξος ἐγχέων,

587. *βασάνιζε*. Xanthias, after the Athenian custom, offers his slave (Bacchus) to be subjected to the torture. Isaeus 70, 4. οὐ χρῆσθε ταῖς τῶν ἐλευθέρων μαρτυρίαις, ἀλλὰ τοὺς δούλους βασανίζετε. On the subject of torture generally among the Athenians, see Plattner L 239, sq.

588. “ἄγων pro ἀπάγων, abductum ad supplicium.” DIND.

589. καὶ πῶς βασανίζω; and how shall I torture him? The Ven. MS. reads βασανίσω, and Porson (ad Eurip. Phoen. 740.) rather prefers this reading; but it is unnecessary. Examples of a subjunctive interrogative in the present tense, though of much rarer occurrence than those in the aorists, are not wanting in the Greek writings. Nub. 1366. (Br. ed.) ἔγώ γὰρ Λισχυλον νομίζω πρῶτον ἐν ποιηταῖς; *Esch. Ag.* 758. πῶς σε προσείπω; πῶς σε σεβίζω; Eum. 757. στενάζω; τι ρέξω; γένωμαι κ. τ. ἔ.; Suppl. 213. τίν' οὖν ἡ κικλήσκω τῶνδε δαιμόνων ἔτι;

Ib. ἐν κλίμακι δῆσας. “*Servi enim ad scalam alligebantur ut commodius castigarentur.*” TH. Eurip. Rhes. 73. τῶντον χαραχθεῖς κλίμακας ράνη φόνῳ. To this and some subsequent modes of torture, Demosthenes refers in the following passage: ἡρόμην αὐτὸν πρὸς τῷ διαιτητῇ εἰ ἔτι δούλος εἴη ὁ Αἰσχρίον [αἴτοῦ], καὶ ἡξίουν αὐτὸν ἐν τῷ αὐτοῦ δέρματι τὸν ἐλεγχον διδόναι. 1200, 26.

590. *ὑστριχίς*. Suidas explains the word *ὑστριξ* as ἐκ δέρματος μετ' αὐτῶν τῶν τριχῶν μάστιξ. This seems a better explanation than what the grammarians and lexicographers generally give for *ὑστριχίς*, viz. a whip made of hogs' bristles. Its severity is well described in the metaphorical language of our author's Pax, 746. ὡς κακόδαιμον, τι τὸ δέρμ' ἔπαθε; μῶν ὑστριχίς εἰσέβαλέν σοι | εἰς τὰς πλευράς πολλῆς στρατιᾶς κάδενδροτόμησε τὸ νῶτον;

Ib. δέρων: this *flaying* seems to be the completion of the previous processes of *binding, suspending, whipping*.

591. *στρεβλοῦν*, to torture upon the wheel. Plut. 875. ἐπὶ τοῦ τροχοῦ γὰρ δεῖ σ' ἔκει στρεβλούμενον | εἰπεῖς, κ. τ. ἔ. Lysist. 845. οὗτος ὁ σπασμός μὲν ἔχει | χῶ τέτανος ὀσπερ ἐπὶ τροχοῦ στρεβλούμενον.

<sup>1</sup> That this is not an aorist, see Buttmann's Irregular Verbs, p. 141.

<sup>1</sup> Hor. 2 Ep. II. 15. In scalis latuit, metuens pendens halense.

πλίνθους ἐπιτιθεὶς, πάντα τᾶλλα, πλὴν πράσω  
μὴ τύπτε τοῦτον μηδὲ γητείω νέφι.

ΑΙ. δίκαιος ὁ λόγος· καν τι πηρώσω γέ σοι  
τὸν παῖδα τύπτων, τάργυριόν σοι κείσεται.

595

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών.

ΑΙ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὄφθαλμοὺς λέγγη.

κατάθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς

ἐνταῦθα μηδὲν ψεῦδος. ΔΙ. ἀγορεύω τινὶ

ἔμε μὴ βασανίζειν ἀθάνατον οὗτον· εἰ δὲ μὴ,

600

αὐτὸς σεαυτὸν αἴτιῷ. ΑΙ. λέγεις δὲ τί;

592. πλίνθους ἐπιτιθεὶς. Generally considered as placing *hot bricks* on the tortured slave, or applying them to his feet.

Ib. πάντα τᾶλλα, πλὴν πράσω, κ. τ. ἐ. Use any mode of torture, provided you do not make a jest of the matter, by merely striking him with a *garlick-stalk* (*πράσον*), or a *leek-stalk*, (*γῆτειον*, and *γῆτον* Att. for *γήθιον*).

594. πηροῦν, *to maim* or *mutilate*. Dem. 247, 12. τὴν χεῖρα, τὸ σκέλος πεπηρωμένον.

595. τάργυριόν σοι κείσεται. Alluding to the Attic custom, that if the slave should be injured in his body, while undergoing the torture, a proper compensation shall be made to the person, whose property he was. Dem. 1156, 19. ἐφη τὸ ἀργύριον αὐτοῖς κείμενον εἶναι ἐπὶ τῇ τραπέζῃ.

596. μὴ δῆτ' ἔμοιγε, sc. ἀργύριον κείσθω. “Don’t trouble yourself about any deposit of money: torture him to the utmost, and no matter for compensation.” The humour of the passage needs no explanation.

597. αὐτοῦ μὲν οὖν, *nay rather, the torture shall take place on this very spot.*

Ib. κατ’ ὄφθαλμοὺς, *to your face*. Aesch. Choeph. 566. κατ’ ὄφθαλμοὺς βάλλειν, *aperte vel coram edicere*. So also κατ’ ὅμρατα. Eurip. Rhes. 422. λέγω κατ’ ὅμρα σόν. Orest. 282. εἰ κατ’ ὅμρατα ἔξιστόρουν νιν. Cf. Androm. 1066. Soph. Antig. 307. 760.

598. Άεacus addresses himself to Bacchus.

599. ψεῦδος. Soph. fr. Acris. II. οὐδὲν ἔρπει ψεῦδος ἐς γῆρας χρόνον. Inc. Tr. LVIII. 3. τὸ κέρδος ἡδὸν, καν ἀπὸ ψευδῶν Ιη. Eurip. Hel. 754. τὰ μαντέων—ψευδῶν πλέα.

Ib. ἀγορεύω τινι. This command to *somebody* (i. e. Άeacus) not to inflict the whip upon the speaker, is of course made with as much assumption of godhood, as the puncheon figure of Bacchus will admit.

600. εἰ δὲ μὴ, *sin autem me non sine plagis esse sinis.* Τη.

ΔΙ. ἀθάνατος εἶναι φῆμι Διόνυσος Διὸς,  
τοῦτον δὲ δοῦλον. ΑΙ. ταῦτ' ἀκούεις; ΞΑ. φήμι'  
έγώ.

καὶ πολύ γε μᾶλλον ἔστι μαστιγωτέος  
εἴπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται. 605

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεὸς,  
οὐ καὶ σὺ τύπτει τὰς ἵστας πληγὰς ἐμοὶ:

ΞΑ. δίκαιος ὁ λόγος· χωπότερον ἀν νῷν ἴδης  
κλαύσαντα πρότερον ἡ προτιμήσαντά τι  
τυπτόμενον, εἶναι τοῦτον ἥγουν μὴ θεόν. 610

601. Aeneas speaks with a look of the utmost astonishment, not believing that Divinity lurks in such a figure as that before him.

607. τύπτει (present for future) τὰς ἵστας πληγὰς, shall you not receive as many strokes as I? Cf. Matth. Gr. Gr. §. 385, 2.

Ib. πληγάς. In an ordinary drama a blow would be a blow, and nobody would think much further about it. But is that the case in a drama so essentially dramatic as the present, and where every thing connected with the ancient theatres is, or ought to be before our eyes? The word πληγὴ here necessarily makes us reminiscent of one of the most splendid pieces of ancient oratory; and as verbal illustrations, dull as they may appear to those not thoroughly conversant with the works of the ancients, are to those who have them at their fingers' ends, little sparks as it were which light up in the mind all over which they have laughed, or wept, or thrilled with admiration, we shall not hesitate to give two or three *disjecta membra*, sufficient, however, to wake up recollections of the piece of vigorous eloquence to which we have just alluded. Dem. c. Mid. 516, 2. ἐπειδὴ δὲ τούς τε κριτὰς διαφθείραντος τοῦτον καὶ διὰ τούτο τῆς φυλῆς ἀδίκως ἀφαιρεθείσης τὸν τρίποδα, καὶ αὐτὸς πληγὰς εἰληφὼς καὶ ἴθρισμένος οὐαὶ οὐδὲ εἴ τις ἀλλος πῶποτε χορηγὸς ἴθρισθη κ. τ. ἐ. 518, 24. βούλομαι δ' ἔκαστον ἀπ' ἀρχῆς ὡς πέπονθε ἐπιθείξας, καὶ περὶ τῶν πληγῶν εἰπεῖν, ἃς τὸ τελευταῖον προσενετείνει μοι. 537. 22. οὐ γάρ ἡ πληγὴ παρέστησε τὴν ὄργην, ἀλλ' ἡ ἀτιμία οὐδὲ τὸ τύπτεσθαι τοῖς ἐλευθέροις ἔστι δεινὸν, καίπερ ὃν δεινὸν, ἀλλὰ τὸ ἐφ' ὑβρεῖ.

609–10. προτιμήσαντά τι τυπτόμενον, making account, because he has been beaten. Cf. infr. 792, et nos in Ach. 27.

610. τυπτόμενον. What was just said of the word πληγὴ, will equally apply to the present word. Dem. c. Mid. 537, 25. πολλὰ γάρ ἀν ποιησειν ὁ τύπτων, ὃ ἄνδρες Ἀθηναῖοι, ὃν ὁ παθὼν ἔννα οὐδὲ ἀνταγγεῖλαι δύναιτο ἐτέρῳ, τῷ σχήματι, τῷ βλέμματι, τῇ φωνῇ, ὅταν ὡς ἴθριζων, ὅταν ὡς ἔχθρὸς ὑπάρχων, ὅταν κονδύλοις, ὅταν ἐπὶ κόρης.

ΑΙ. οὐκ ἔσθ' ὅπως οὐκ εἰ σὺ γεννάδας ἀνήρ  
χωρεῖς γὰρ ἐσ τὸ δίκαιον. ἀποδύεσθε δή.

ΞΑ. πῶς οὖν βασανιεῖς νὼ δικαίως; ΑΙ. ρᾳδίως·  
πληγὴν παρὰ πληγὴν ἐκάτερον. ΞΑ. καλῶς λέγεις.  
ἴδον, σκόπει νυν ἦν μὲν ὑποκινήσαντ' ἵδης. 615  
ΑΙ. ἦδη πάταξά σ'. ΞΑ. οὐ μὰ Δλ'. ΑΙ. οὐδὲ ἐμοὶ  
δοκεῖς.

ἀλλ' εἰμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνίκα;

611. οὐκ ἔσθ' ὅπως οὐκ=profecto, omnino.

Ib. γεννάδας, a thorough gentleman, i. e. a gentleman by birth, as well as in modes of thinking. Plat. Phædr. 243, c. γεννάδας καὶ πρᾶσ τὸ ἥθος. Charm. 155, d. ὁ γεννάδα. Cf. sup. 171. infr. 702.

612. χωρεῖς ἐσ τὸ δίκαιον, "concedis ad id quod justum est :" apparently a forensic formula," says Thiersch, "when parties come to an agreement between themselves, without incurring a suit." Translate ; your proceeding is that of an honest, straightforward person.

Ib. ἀποδύεσθε, strip. infr. 680. Plat. Theæt. 169, b. ἀπιέναι ἡ ἀποδύεσθαι. Charm. 154, d. εἰ ἐθέλοι ἀποδῦναι.

614. πληγὴν παρὰ πληγὴν (sc. τυπτόμενον βασανῶ), with alternate blows. Matth. Gr. Gr. §. 588, c. ἐκάτερον sc. βασανῶ vel τύφω. Passow, referring to Schäfer's Longus, p. 339. and L. Bos, p. 139. compares ἐνιαυτὸς παρ' ἐνιαυτὸν, year for year, παρ' ἐνὰ γέροντες καὶ νεανιαὶ, one for one, old and young. Heindorf. ad Plat. Sophist. 217, d. compares Nub. 1379. ἔπος πρὸς ἔπος. Soph. Antig. 341. ἔπος εἰς ἔπος.

615. ἴδον, it has been done, i. e. I have stripped.

Ib. ὑποκινεῖν, to bestir oneself a little, to move a little, to flinch. Herodot. V. 106. ἐμέο δ' ἀν ἔόντος ἐν Ἰωνίῃ οὐδεμία πόλις ὑπεκίνησε. (Xanthias presents his back for a blow. Aeacus strikes. Xanthias immovable.)

616. πατάσσων. Dem. c. Mid. 524, 26. ἐὰν μὲν ἔστεφανωμένον (τὸν ἄρχοντα) πατάξῃ τις ἡ κακῶς εἴπη, ἄτιμος. 526, 15. ὁ τὸν Θεσμοθέτην πατάξας. 562, 9. Ταυρέαν ἐπάταξε χορηγοῦντα ἐπὶ κόρρης. 572, 27. σκύτος ἔχων ἐπόμπευε, καὶ τούτῳ μεθύων ἐπάταξε τινα ἔχθρον.

Ib. οὐδὲ ἐμοὶ δοκεῖς sc. ὑποκινῆσαι σε vel αἰσθάνεσθαι.

617. πατάξω, here intran. Vesp. 1253. ἀπὸ γὰρ οἴνου γίγνεται | καὶ θυροκοπῆσαι καὶ πατάξαι καὶ βαλεῖν. 1422. ὅμολογό γὰρ πατάξαι καὶ βαλεῖν. (Aeacus here strikes Bacchus, who pretends not to know that he has been struck.)

Ib. πηνίκα, when? Phrynicus, Th. Magister, and Lucian in Pseudosophist. (IX. 222. 457.) restrict this adverb to the hour of the day, and not to time generally. Thus, say they, if asked, πηνίκα ἀποδομήσεις (when shall you go abroad?), you reply, after two or

AI. καὶ δὴ πάταξα. ΔΙ. κἀτα πῶς οὐκ ἔπταρον;

AI. οὐκ οἶδα· τοῦδε δὲ αὐθις ἀποπειράσομαι.

ΞΑ. οὕκουν ἀνύσεις τι; ἀτταταῖ. AI. τί τατταταῖ; 620 μῶν ὡδυνήθης; ΞΑ. οὐ μὰ Δλ̄, ἀλλ' ἐφρόντισα ὥπόθεν Ἡράκλεια τὰν Διομείοις γίγνεται.

AI. ἄνθρωπος ιερός. δεῦρο πάλιν βαδιστέον.

ΔΙ. ιοὺς ιού. AI. τί ἔστιν; ΔΙ. ἵππεας ὄρῳ.

*three days, you will answer wrongly; but if you reply, in the morning, or towards mid-day, you will answer rightly.* The following passages seem to justify this interpretation. Av. 1498. Prom. πηρίκ' ἔστιν ἄρα τῆς ἡμέρας; Pisth. δπηρίκα; σμικρὸν τι μετὰ μεσημβρίαν. Plat. in Critone 43, a. Soc. πηρίκα μάλιστα; Crit. ὅρθρος βαθύς. But besides the present, other passages might be cited (ex. grat. Eccl. 857.) where this strictness is not observed.

618. καὶ δὴ, *fac sane esse*. To the examples in Monk's Hippol. 1011. add Aesch. Eum. 854. καὶ δὴ δέδεμαι.

Ib. πταίρειν, *to sneeze*. By the present *sternutation* seems merely meant that noise which is made through the nose, when a person is struck suddenly and violently. Translate; *why then did not my nose give sign that I had been struck?*

619. Άeacus turns to Xanthias, with the intent of striking him.

620. οὕκουν ἀνύσεις τι; *Dispatch, dispatch! why loiter, man?* (Άeacus strikes; a subdued exclamation from Xanthias, which might be taken for one of *pain*, but which he interprets as one of *delight*, the word ἀτταταῖ bearing both those meanings in the Greek language. (Cf. Passow in voc.) Thiersch and the Ven. MS. have here been followed in preference to Bek. and Dind., the latter of whom reads οὕκουν ἀνύσεις; λατταταῖ. But, as Thiersch observes, Άeacus would naturally repeat the word used by Bacchus, only prefixing the article.

622. Ἡράκλεια, *feast of Hercules*. See Wachsm. IV. 145.

Ib. Διομείοις. Diomeia, an Attic deme, of the tribe Άegeis (Leake's Demi of Attica, p. 162.), where was a temple of Hercules. See Elmsl. in Heracl. p. 51. Compare the epithet attached to its members in our Acharn. 549. and the verb by which Hercules, their patron, is characterised in the present play, (sup. 271.)

623. ἄνθρωπος ιερός, *a pious person this.* (Άeacus now turns to Bacchus, and strikes him another blow. Bacchus utters that faint shriek, which escapes women and children, when an unruly horse frightens them in the public streets.)

624. ἵππεας ὄρῳ. Theoc. XV. 58. ἵππον καὶ τὸν ψυχρὸν ὄφιν ταράλιστα δεδοίκω | ἐκ παιδός. 51. ibid. ἀδίστα Γοργοῖ, τί γενώμεθα; τοὶ πτολεμισταὶ | ἵπποι τῷ βασιλῆος. (Conz thinks that the words ἵππεας ὄρῳ are to be referred to a horse-patrol which had been recently

- AI. τί δῆτα κλάεις ; ΔI. κρομμύων ὁσφραίνομαι. 625  
 AI. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔI. οὐδέν μοι μέλει.  
 AI. βαδιστέον τἄρ' ἔστιν ἐπὶ τονδὶ πάλιν.  
 ΞA. οἴμοι. AI. τί ἔστι ; ΞA. τὴν ἄκανθαν ἔξελε.  
 AI. τί τὸ πρᾶγμα τουτί ; δεῦρο πάλιν βαδιστέον.  
 ΔI. Ἀπολλον, ὃς που Δῆλον ἡ Πύθων ἔχεις. 630  
 ΞA. ἥλγησεν οὐκ ἥκουσας ; ΔI. οὐκ ἔγωγ', ἐπεὶ  
 ἵαμβον Ἰππώνακτος ἀνεμιμνησκόμην.

established in Athens. To this explanation two objections may be made; first, the want of authority for the establishment of such a patrol; second, that it affords too reasonable an excuse for the affected fears of Bacchus; the poet's business in pourtraying these fears being always to make them as much those of a poltroon as possible. See Introductory Matter.

625. *τί δῆτα κλάεις*; Does Bacchus again quote from his favourite bard? Cf. Eur. Alcest. 546.

Ib. *κρομμύων ὁσφραίνομαι*, the acrid odour of onions producing tears.

626. *ἐπεὶ (otherwise)*, i. e. *the onions excepted, you regard not the blow*. Bac. *Altogether regardless of it, I do assure you*.

628. *οἴμοι*. As Xanthias utters this exclamation of pain, he catches up his leg, as if a thorn (*ἄκανθα*) had suddenly run into his foot.

Ib. *ἔξελε*, aor. 2. of *ἔξαιρεῖν*. The request to Eacus to *extract* the thorn, (Xanthias holding up his foot for the purpose) is of course made in a cool tone of voice, as if the pain caused by it had been only of the most momentary nature.

629. *δεῦρο*, i. e. to Bacchus.  
 630. *Ἀπολλον*. The epithet *ἀποτρόπαι* (Plut. 359. 854.) should have been added, but *that*, as Thiersch observes, would have betrayed the speaker's pain; Bacchus therefore suddenly drops his sharper tone, and proceeds with his quotation in a quiet, subdued manner, as if no pain had been felt. His real agony, however, and perturbation of mind are finally betrayed by his passing off as a quotation from Hippoanax, what in fact was a quotation from Ananias. On the subject of this latter poet, see Fabric. Bibl. Gr. II. 104.

632. *ἵαμβον*. Plat. 3 Rep. 400, b. 11 Leg. 935, e. Athen. XIV. 622, b. St. Croix, I. 145.

Ib. *Ἰππώνακτος*.

ὅ μουσοποιὸς ἐνθάδ' Ἰππώναξ κεῖται.  
 εἰ μὲν πονηρὸς, μὴ ποτέρχεν τῷ τύμβῳ  
 εἰ δ' ἔστιν κρήγυνός τε καὶ παρὰ χρηστῶν,  
 θαρσέων καθίζεν, κἄν θελης, ἀπόβρυξον.

Theoc. Epigr. 21.

ΞΑ. οὐδὲν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπόδει.

ΑΙ. μὰ τὸν Δί', ἀλλ' ἥδη πάρεχε τὴν γαστέρα.

ΔΙ. Πόσειδον, ΞΑ. ἥλγησέν τις.

635

ΔΙ. ὃς Αἰγαίου πρῶνας ἡ γλαυκᾶς μέδεις  
ἀλὸς ἐν βένθεσιν.

ΑΙ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι πω μαθεῖν  
ὅπότερος ὑμῶν ἔστι θεός. ἀλλ' εἴστοντος

ο δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται

640

\*Ιάμβων δὲ ποιηταὶ, Ἀρχιλοχός τε ὁ Πάριος ἀριστος, καὶ Σιμωνίδης δὲ Ἀμόργιος, ἡ, ὡς ἔνιοι, Σάμιος<sup>1</sup> καὶ Ἰππώναξ ὁ Ἐφέσιος<sup>2</sup> ὃν δὲ μὲν πρῶτος, ἐπὶ Γύνην<sup>3</sup> ὁ δὲ, ἐπ' Ἀνανίου τοῦ Μακεδόνος<sup>4</sup> ὁ δὲ Ἰππώναξ, κατὰ Δαρεῖον ἤκμαζεν. Procli Crestomath. §. 7.

633. λαγῶν (λάω), the hollow part of the body on both sides beneath the navel, between the small of the back, ribs and hips. Lat. *ilia*: French, *the flanks*. The blows hitherto administered to Bacchus had been on the back; by the advice of his lacquey, they are now to be inflicted on a tenderer part.

Ib. σπόδει, *contere flagellando*. Th. Cf. nos in Nub. 1328.

634. μὰ τὸν Δί', sc. οὐδὲν ποιῶ. (At the end of the verse Aēacus hits him a severe blow.)

635. Πόσειδον. As Bacchus, in a former perturbation of mind, had quoted one poet for another, we must here be prepared to find him at fault in his citations, his grammar, and his rhythms. See Thiersch.

Ib. πρῶν, in the Aeschylean writings always a *frith of the sea*, according to Klausen (Ag. v. 283.), and so also in the passage here quoted from Sophocles. Aesch. Pers. 136. ἀμφοτέρας ἀλιον πρῶνα κοινῶν αἵας. 882. νῦσοι θ' αἱ κατὰ πρῶν' ἀλιον περικλυστοι. Ag. 298. πορθμοῦ κάτοπτον πρῶν' ὑπερβάλλειν. Soph. Tr. 790. Λοκρῶν ὄρειοι πρῶνες. Laoc. fr. 2. Αἰγαίου μέδεις πρῶνός. Eurip. Cycl. 116. πρῶνες ἡρμοι ἀνθρώπων. (A sharp blow here administered makes Bacchus forget the verb (*ἔχεις* or *ἀμφέπεις*) to which *πρῶνας* serves as an accusative.)

636. γλαυκᾶς ἀλός. Eurip. Cycl. 16. γλαυκήν ἀλα. Hel. 408. γλαυκῆς ἀλός. Ibid. 1521. γλαυκὸν ἐπ' οἰδμ' ἀλιον.

Ib. μέδεις. Eurip. Orest. 1706. μεδέοντα φαλάσσης. Hip. 166. τόξων μεδέονταν. Fr. Inc. CLV. 1. τῷ πάντων μεδέοντι. Soph. Antig. 1118. (de Baccho), κλυτὰν ὃς ἀμφέπεις Ἱταλίαν, μέδεις δὲ παγκοίνοις Ἐλευσινίας Δηοῖς κόλποις. (By which latter construction Thiersch observes that the text is to be translated.)

637. βένθος. Eurip. Bel. fr. XXVII. 3. κατὰ βένθος ἀλιον.

<sup>1</sup> Περσέφαττα, Φερσέφαττα, Περσέφασσα vulgo ab Atticis dicebatur Proserpina. Heind.

χὴ Φερσέφατθ', ἄτ' ὅντε κάκείνω θεώ.

ΔΙ. ὁρθῶς λέγεις ἐβουλόμην δ' ἀν τοῦτο σε

πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟ. Μοῦσα χορῶν ιερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψι  
ἀοιδᾶς ἐμᾶς,

641. *Φερσέφατθ'*. Socrates in Cratyl. 404, c. gives the following origin of the name, but whether the great philosopher is in sport or earnest, is not easy to say. <sup>k</sup> Φερρέφαττα δὲ, πολλὸν μὲν καὶ τοῦτο φοβοῦνται τοῦνομα καὶ τὸν Ἀπόλλω, ὑπὸ ἀπειρίας, ὡς ἔοικεν, ὄνομάτων ὄρθοτητος. καὶ γὰρ <sup>l</sup> μεταβάλλοντες σκοπούνται τὴν Φεροφερόνην, καὶ δεινὸν αὐτοῖς φαίνεται. τὸ δὲ μηνύει σοφῆν εἶναι τὴν θεόν. ἄτε γὰρ φερομένων τῶν πραγμάτων, τὸ ἐφαπτόμενον καὶ ἐπαφῶν καὶ δυνάμενον ἐπακολουθεῖν σοφίᾳ ἀν εἴη. Φερέφαφα οὖν διὰ τὴν σοφίαν καὶ τὴν ἐπαφὴν τοῦ φερομένου η θεὸς ἀν ὄρθως καλοῖτο, η τοιοῦτόν τι δι' ὅ περ καὶ σύνεστιν αὐτῇ δ "Αἰδης σοφὸς ἀν, διότι τοιαύτη ἐστί. νῦν δὲ αὐτῆς ἐκκλίνουσι τοῦνομα, εὐστομίαν περὶ πλείονος ποιούμενοι τῆς ἀληθείας, ὥστε Φερρέφατταν αὐτήν καλέν. See also Creuzer II. 383. IV. 183. 189. 238. 285. 317, &c.

Ib. ἄτ' ὅντε ἔκείνω θεῷ, inasmuch as being themselves divinities, they are better judges of what divinity is than myself.

644. More than 200 verses have now been uttered, since we parted with the Choral Troop, and the reader may be disposed to ask what have they been doing, and what has been their position during the interim? If, as Müller's arrangements evidently <sup>m</sup> imply, the Chorus while unoccupied stood with their faces towards the stage, the business of the stage, and sundry reminiscences, acquired during previous rehearsals, and known only to themselves, might find their thoughts sufficient occupation. If, as a passage in Hephaestion seems to intimate, the Chorus stood with their faces neither towards the stage nor towards the spectators, but towards each <sup>n</sup> other, it is to be feared that poor human nature, at all events theatrical human nature, the most jealous and invidious of all human natures, would occasionally deviate into something like the following reflections. "Unquestionably our friend op-

<sup>1</sup> *Nomen illud Φερρέφατταν mutant in Φερσεφόνην, quod considerantibus metendum videtur, ob φόνον, quam continet, significationem.* Heind.

<sup>m</sup> Eumeniden. Erste Abhandlung. p. 81.

<sup>n</sup> "Ἐστι δέ τις ἐν ταῖς καρμφδαις καὶ η καλουμένη παράβασις, ἐπειδὰν εἰσελθόντες εἰς τὸ θέατρον καὶ ἀντιπρόσωπον ἀλλήλοις στάντες οἱ χορευταὶ παρέβαινον καὶ εἰς τὸ θέατρον βλέποντες ἐλεγόν τινα. Hephaest. p. 71. with which a passage in Xenophon's Anabasis appears to agree, where the writer speaking of some proceedings of a singular people, called Mosynaei, says, Καὶ οἱ μὲν, λαβόντες τὰ πλοῖα, ἀπέπλευσαν οἱ δὲ μένοντες ἐξετάζαντο ὅδε." "Ἐστρησαν ἀνά ἐκατὸν μάλιστα, ὥσπερ οἱ χοροὶ, ἀντιστοιχοῦντες ἀλλήλοις. V. 4. 12. In the same writer's Symposium (II. 20.) we find also the following observation: Καὶ δὲ Καλλίας εἶπεν· Ὅ Σώκρατες, ἐμὲ μὲν παρακάλει, ὅταν μέλλῃς ὄρχεσθαι, ἵνα τοι ἀντιστοιχῶ τε καὶ συμμα-θάρω.

posite has a nose of the finest order, and an eye-brow which Phidias himself might delight to copy ; and by his proceedings he seems to think as much. Decorum, indeed, forbids the use of his pocket-mirror at the present moment, but then that highly-polished shoe, as the downcast eyes give pregnant proof, supplies no unworthy substitute for it ! *aīboi.*" " Well, envy itself must admit that our choregus has been indefatigable in his researches after such meats and "beverages as might give strength and sweetness to the voices of his troop, and yet there are those, it is clear, whose voices no beverage can carry safely through such intricate inflexions as we last had to encounter. I disparage no man's parentage or deme, and therefore I do not say that Nausinicus, son of Lysias, of the deme of Collytus, is the person of whom I thus speak." " And he forsooth to own the post of honour in our choral dance ! By the gods, 'tis well to have an agreeable wife, and a dance-master who loves to relieve his labours with a woman's prattle, or there are those who, instead of exhibiting as coryphæi in our body, might think themselves lucky to find a place in its inmost <sup>p</sup> bosom. To the winds with such invidious preferences!" It has often appeared to us in reading the plays of Aristophanes, that such reflections might have been prevented, and the Chorus made to assist considerably in carrying on the business of the stage by a variety of bye-play, but unbacked by such authorities as Scholiasts, Hesychius, Julius Pollux, and the author of the Etym. Magn., who would venture to stir hand or foot of that "sacred" body ?—But it is not merely the position or occupation of the Chorus, which create embarrassment on the present occasion. A former portion of our text found us in doubt, as to whether any one of the seven parts of a <sup>q</sup> Parabasis was before us : the present portion, while presenting four parts of an undoubted parabasis to deal with, leaves us in perplexity why the other three which constitute its noblest member are not forthcoming ? Is it accident or choice, that the anapaestic tetrameters, which with the *commatum* and *macrum* formed that member, are here completely wanting ? It is no answer to say, that three of the extant plays of Aristophanes are found with the parabasis in all its seven parts completely wanting ; because for those deficiencies a satisfactory reason can be given. The Lysistrata is so deficient ; and why ? because, instead of twenty-four persons forming an entire chorus, we have two semi-choruses (no matter whether composed of exactly equal 'parts),

<sup>o</sup> Boeckh's Public Economy of Athens, II. 210.

<sup>p</sup> In the disposition of their choral dancers, the teachers of the troop so arranged matters, as that the best performers should be most exposed to the public eye, and the less skilful covered by the flanks, as it were, of the troop. The least honourable place in the compact body was that called *τὸν ὑποκόλπιον τοῦ χοροῦ*, the worst of the dancers being there placed.

<sup>q</sup> The three separate notions, under which this word is to be understood, have been already explained.

<sup>r</sup> A scholiast on the Equites (v. 586.), evidently referring to plays formed like the Lysistrata, observes : *ἔστι δὲ ὅτε καὶ ημιχόρια ἵσταντο θῆται ἐξ ἀνδρῶν καὶ γυ-*

the one consisting of men, the other of women. But fire and water could not be more opposed to each other than are these two belligerent parties, and as they do not come to a better understanding till the very close of the piece, it is obvious that no parabastic address can take place, that address necessarily implying the unanimous consent of the whole troop. For the deficiency in the Ecclesiazusæ and the Plutus, an equally satisfactory answer can be given. The Old Comedy was, as we have elsewhere shewn, the genuine child of Democracy : "it grew with its growth, and strengthened with its strength," and when the parent died, the child died also. Now when the two dramas last referred to were brought upon the stage, the power of "the Many" was gone, and that of "the Few" had taken its place ; and when we recollect how these latter were habitually handled in the Old Comedy, and more particularly in the epirrhema of the Parabasis, we shall easily conceive that one of their first proceedings was to stop such an exhibition altogether. But neither of these cases will apply to the play more immediately before us. Democracy, though drawing fast towards its close, was still in the ascendant, and the Chorus, dramatically speaking, were all of one mind : why then, again we ask, do we here miss the most important portion of the most valued part of an Old Comedy ? We must find our answer, I think, first in the general nature of the Parabasis itself, and secondly in the peculiar position of the author. To discourse with the audience on the nature of his dramatic performances—to state generally their object and tendency—to express modestly, yet firmly, their general superiority to those of predecessors or contemporaries, and to intimate some of the further reforms which he wished to introduce into the comic drama, such, it may be said, was the general tendency of an Aristophanic Parabasis. With these were mixed expostulations with the audience for the backwardness with which his intended reformations had been received, or sharp rebukes for the ingratitude with which some of his most meritorious exertions had been treated. And if in such rebukes Aristophanes followed the practice of his predecessors on the comic stage, we are here perhaps to look for that singular termination with which a parabastic address always concluded. The Old Comedy was, as we have before observed, the very child of Democracy, and as such much license would of course be allowed her. But the most petted child may go too far, and a rising frown on the parental brow be the consequence. And what so likely to repress that frown as the stage-provision to which we have just adverted ? Twenty-four voices, or, if the reader prefers it, only a single voice, speaking a long succession of words, so that the whole should seem but one word—all this required in the first place an undivided attention to catch the meaning of a succession of words so pro-

*ναικῶν. ἐν δὲ τοῖς τοιούτοις χοροῖς, εἰ μὲν ἐξ ἀνδρῶν εἴη καὶ γυναικῶν ὁ χορὸς,  
ἐπλεονέκτει τὸ τῶν ἀνδρῶν μέρος καὶ ἡσαν τῷ, αἱ δὲ γυναικες τα. εἰ δὲ παῖδων εἴη καὶ<sup>τοῦ</sup>  
γυναικῶν, αἱ μὲν γυναικες τῷ ἡσαν, οἱ δὲ παῖδες τα. εἰ δὲ πρεσβυτῶν καὶ νέων, τοὺς  
πρεσβύτας πλεονεκτεῖν δεῖν φασίν.*

nounced: during this division and suspension of the thoughts, the offence given naturally wore away; and when the speaker broke with a strong emphasis, as he naturally would do, upon the final syllable, the smothered laugh would as naturally break out, and the angriest member of "the Many" turning to another thirty-thousandth fraction of the Sovereignty, would be not unlikely to observe—"We have been somewhat roughly handled, son of Damon, in this poetic address; but individually speaking, these matters hurt neither you nor me: let us now see who of those few, who think themselves our betters or our masters, are to be served up singly for our amusement; *that* is of some importance to both of us."<sup>8</sup>—But if ever a parabasis was likely to be written in the bitterest spirit of reproof and expostulation, it must have been on the present occasion; and such a parabasis the poet did perhaps compose in his study, though he did not bring it upon the stage. When the Bacchic worship stood, as it were, upon its own ground, or attempted to admit into itself the orgies of other Bacchic worships, the poet had not been the man to wink altogether at its licentious usages in the <sup>s</sup> first instance, or to oppose feebly its extension in the <sup>t</sup> second; but to pollute the pure worship of Ceres with such abominations as an admixture of Bacchic rites must necessarily introduce, what *macrum*, or poetical one-draught cup, however richly mixed, could serve to disperse the frown which expostulations on such an attempt must necessarily have provoked? Where direct reproof cannot be safely administered, silence is often the severest of all rebukes. The omission of a parabasis therefore on the present occasion appears not to have been accidental, or one of those injuries of time, which have lost us so many other ancient writings, but to have been of direct purpose and design; bearing in its omission the usual proof of the author's tact and discretion. And thus far for omission. But our embarrassments are not yet at an end. In a production so exclusively dramatic as the present, even supposing our readers not to ask the difficult question, "why and whence a Chorus at <sup>u</sup>all?" they will doubtless at all events press the subordinate one, "Why this interlude within an interlude, stopping as it does the action of the piece, and frequently having little or no connexion with it?" The question is one of too much curiosity not to deserve the best answer which we can give to it; but as that answer would add greatly to a note already most unpardonably long, we must waive it for the present, and reserve it for a future volume, if we cannot contrive to throw it into the Appendix of the present. (E.) We must now return to our more immediate Choral Troop, whom the loss of the Parabasis, strictly so called, has left in somewhat of a novel situation. The feet of this impor-

<sup>8</sup> Cf. nos in Nub. 520.

<sup>9</sup> Cf. nos in Vesp. Appendix, p. 217, sq.

<sup>10</sup> For two of the most recent theories on this subject, see Kanngiesser's *Bühne in Athen*, p. 337, sq., and Kolster de Parabasi, pp. 31-35, sq.

tant body are yet upon the lines, or *γραμμαὶ*, marked out for them near the Thymelē, and out of which we are now to bring them ; but how ? Had the drama been constructed on the usual principles, we should have found the choregus taking a polite leave of the three persons on the stage, giving Xanthias and his master perhaps a hint, that Pluto's mansion was not without its means of hospitality, and that swine-flesh (cf. sup. 326.) and a good flask of wine were to be found there as well as in the upper world. Leaving his situation on the Thymelē, he would then advance with his Troop (perhaps six abreast and four deep) towards the spectators, and there deliver himself of that address, which in its appearance and its non-appearance has alike occasioned us so much embarrassment in the present drama. The parabasis concluded, the Troop have to perform their strophic ode ; but where or how ? Kanngiesser, citing what he thinks sufficient <sup>x</sup> authorities, places on each side of the orchestra statues of the god or gods to whom the choral hymn was addressed, and round these he supposes that choral hymn to be sung, the first ode being executed on the right side of the orchestra, the counter-ode on the left, (p. 364, sq.) Genelli's opinion on the matter we could but report at second hand, and as that opinion has not met with a favourable reception from one, well inclined to him in many other <sup>y</sup> points, we do not further advert to it here. Müller's plan of operation is of a more recondite nature ; but an engraved <sup>z</sup> representation would be necessary to make it accessible to the reader. Kolster, though deeply versed in these matters, seems, we must confess, rather to have a head floating with a number of ideas on the subject, than to have reduced them to any one consistent or intelligible form. If mere analogy could decide the business, (and if analogy be not an infallible guide, it is certainly on most occasions a very satisfactory one,) the simplest course would be to consider the Thymelē as a substitute for the Bacchic altar, which in many points of view it unquestionably was, and to circulate the chorus round this, as the cyclian chorus was circulated on those festive occasions, out of which the dramatic world and all its illusions sprang. Leaving the reader to choose between these various modes of performing the choral ode, the rest of our course is tolerably easy and straightforward. The ode having been danced and sung, the Choral Troop again advance towards the spectators, and deliver themselves of that political piece of admonition or personal sarcasm, whichever it might chance to be, bearing the general name of epirrhema. The counter-ode and counter-epirrhema follow—(whether the latter was danced as well as sung, we shall not here inquire)—the chorus then turn their backs upon the spectators, and resuming their places on the lines (*γραμμαὶ*) before marked out for them, their leader mounts

<sup>x</sup> Pollux 510. Cf. Vitruv. 5. 8. cum interp.

<sup>y</sup> Kolster, p. 9.

<sup>z</sup> Eumeniden, p. 96.

τὸν πολὺν ὄψιμένη λαῶν ὅχλον, οὐ σοφίας

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the Thymelē to converse once more with the returning actors on the stage ;—and thrice welcome to the pair who then occupy it, and save us from these intricate inquiries—Xanthias, swelled out by the contents of Pluto's kitchen to a size, which might have fabricated half a dozen aldermen in the days of Farquhar and Vanbrugh, when aldermen were mere devourers of goose and custard : and Aeacus—but why attempt to depicture “the shadow of a shade,” or rather why anticipate the business of the stage, and dwell on petty matters, when concerns of great pith and political moment are calling for immediate attention ?

645. σοφίας=σοφοί, res pro persona. *Aesch. Suppl.* 244. μάθειν  
ἱεροῦ=μάθεδούχον ἱεροῦ, (see Scholef. in loco). *Soph. Antig.* 320.  
λάλημα=λάλος. 756. δούλευμα=δοῦλος. *Phil.* 927. ω πόρ σι, εἰ τὸν  
δεῖμα. *Eurip. Phoen.* 987. δρχαῖς=δρχηγροῖς. 1316. πίστις=σύρπη  
πιπτόμενα. *Iph. Aul.* 189. ἀσπίς=ἀσπιδηφόρος. 1088. γάρος=γαῆ  
(ιχορ). 1355. εἰνήν=εἰνῆσται. *Androm.* 1277. πογκοπίδης=γογκοπί-  
δένη. *Suppl.* 85. ξυναλγηρότες=οἱ συναλγοῦστες. 184. προβείρατα  
=οἱ προβεῖται. 459. τολματ=τολμηρός. 1138. δάκρυα, objects which  
cause tears. Add *Aesch. Sept. c. Th.* 170. 173. 552. 650. *Choeph.*  
a 758. 989. *Soph. Antig.* 533. 746. *Ced. Col.* 863. 960. *Ced. T.*  
1248. *Aj.* 381. 389. *Electr.* 129. *Eurip. Androm.* 103. 447. 939. *Herac.* 52. *Electr.* 941. *Troad.* 836. For the compliment itself,  
compare the beautiful and well-known chorus in the *Medea*, ‘Ἐρ-  
χεῖται ... διποφερβόμενοι κλειστάται σοφίας.

646. μυρία. The word is here to be taken almost literally in its sense of *ten thousand*. Genelli's opinion that the ancient Greek theatres held 30,000 spectators is wholly inadmissible. “I find Genelli,” observes Mr. Cockerell, in one of his obliging letters to me, “on whose most fallacious description of the Athenian theatre Schlegel and Welcker rely, erroneous in almost every principle and particular of his restoration : it suffices to remark as examples, that he makes the orchestra 206 feet in diameter, which I find never to exceed 100 feet, and the whole diameter of the Theatre nearly 500 feet, too much by at least 100 feet : he also accepts the absurd proposition that 30,000 spectators were admissible, whereas

α μή τοι σὸν ταῦτ' ἔγγειλε δεσπότου στόργη. Blomfield, Wellauer, and Scholefield offer no explanation of the last two words. Klausen observes : “ *Hominis, qui vero adiutum domino, Agamemnoni vel Oreati, marime inviuit. Ita δέσποτος στόργη, v. 972.* ” But query : is any thing more meant than “deliver not this message to our hateful lord”—as we sometimes say in English—“that abomination of a master,” instead of “that abominable master ?” If the reader think this language too familiar for “Aeschylus's vein,” let him consider to whom the language is addressed, and the very homely terms put into that person's mouth. (745. 92.) Βοή πα-  
κίας ἀστῶν (Pers. 911.) seems translatable, *aged citizen*, Ag. 744. δραστος δραστο-  
θραστος ἀτα. (vid. Kl.) 1256. βεβιστρα πατρίδη, *his fallen father* : to which examples, others from the Aeschylean writings may, I think, be added.

μυρίαι κάθηνται,  
φιλοτιμότεραι Κλεοφώντος, ἐφ' οὗ δὴ χείλεσιν ἀμφιλά-  
λοις  
δεινὸν ἐπιβρέμεται  
Θρηκία χελιδῶν,

the largest existing Theatre would not admit more than half that number."

647. The English historian of Greece, speaking of events after the fatal battle of *Aegospotami*, thus alludes to the person in the text : " The leader of the sovereign Many at this time was Cleophon, by trade a musical instrument-maker, who, treading in the steps of Cleon and Hyperbolus, had acquired power even superior to what they had formerly held. Such was his confidence in his ascendancy, that he did not scruple, in scorn of democratical equality, to assume the distinctions and pomp of command. To have a residence suited to his new dignity, he used opportunity offered by the banishment of Andocides, chief of one of the most ancient and eminent families, to occupy his house." . . . Mitford, IV. 380. From the argument prefixed to the " *Ranæ*," it should appear, that at the same time that that play was exhibited, Cleophon had furnished materials for an entire drama from the hand of Plato, the comic writer. *Φιλωνίδης* (i. e. Aristophanes) ἐπεγράφη καὶ ἐνίκα, *Φρύνιχος δεύτερος Μούσας, Πλάτων τρίτος Κλεοφώντι.*

Ib. ἐφ' οὗ δὴ χείλεσιν κ. τ. λ. in cuius orationibus sonat hirundinis *Thracia garrulitas*. Th.

Ib. ἀμφιλάλοις, h. e. *ambiguis, ancipitibus*. Th. Is it not rather, whose lips leave nothing untalked about?

648. ἐπιβρέμεσθαι (θρέμεν, *Æsch.* Soph. Eur.), ein brausendes Geräusch hervorbringen. Pass.

649. Θρηκία χελιδῶν. The poet means to insinuate, that on one or both sides of his parentage, but most probably only on the <sup>b</sup> mother's side, Cleophon was not a legitimate citizen. So *Æschines* (38, 10.) : Κλεοφῶν δὲ ὁ λυροποιὸς, ὃν πολλοὶ δεδεμένον ἐν πέδαις ἐμνη- μόνευον, παρεγγραφεῖς αἰσχρῶς πολίτης.

Ib. χελιδών. *Æschyl.* Ag. 1017. χελιδόνος δίκην, ἀγνῶτα φωνὴν βάρβαρον κεκτημένη. Fr. Inc. 160. χελιδονίζειν. Non. Dionys. II. 133. ἔστουμα εἰλαριοῦ φίλη Ζεφύριο χελιδῶν, | φθεγγομένη, λάλος ὅρνις, ὑπωροφίης μέλος ἡχοῦς. Cf. sup. 87.

<sup>b</sup> The Ion of Euripides no doubt utters the language of many an Athenian on this point :

ἐν δὲ τῆς τόχης ἄπεστι μοι·  
εὶ μὴ γάρ ήτις μ' ἔτεκεν εὐρήσω, πάτερ,  
ἀβίστον ημῖν· εἰ δ' ἐπείξασθαι χρεῶν,

ἐπὶ βάρβαρον ἔζομένη πέταλον·  
ῥύζει δὲ ἐπίκλαυτον ἀπόνιον νόμον, ὃς ἀπολεῖται,

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650. Βάρβαρον. Cf. Herodot. II. 57.

Ib. ἔζομένη. Arist. Pac. 800. ὅτερ ἡραὶ μὲν φωνῇ χελιδῶν | ἔζομέη  
κελαδῆ. Eurip. Phœn. 1530. ὅρπε οὐ δρῦς οὐ | ἐλάτας ἀρκούδους | ἀμφὶ<sup>1</sup>  
ελάθους ἔζορένη.

Ib. πέταλον. Eurip. Hel. 252. ρύθμα πέταλα. Ion 902. κρύκει πέ-  
ταλα. Herc. F. 395. χρυσίων πεταλών ἄπο.

651. ρύζει (*mourning*). DIND. κελαρίζει, RAV. κελαδεῖ, BEK. BR.  
TH. κρύζει. Seidl. coll. AV. 1521. Perhaps τρύζει is preferable to  
them all. (Non. Dion. XII. 75. καὶ ιστοτόνος Φιλομῆλη | ἔσσεται αἰο-  
λόθειρος ἵπποτύζουσα χελιδῶν.)

Ib. ἀπόνιον νόμον, *a mournful strain*, like that in which the night-  
ingale is supposed to lament for Itys. Aeschyl. Ag. 1113. Ἰτυς,  
Ἴτυν στένουσα . . ἀπόν. Suppl. 59. Soph. OEd. Col. 672. ἕνθα λίγεα  
μνύρεται θαμίζοντα μαλιστ' ἀπόν. Electr. 1077. πανόρμυτος ἀπόν. Eu-  
rip. Hel. 1119. ἀπόνα δακρυθέσσων. Arist. AV. 211. ὑμῶν θρητές, τὸν  
ἴδιον καὶ σὸν πολύδακρυν Ἰτυν ἐλειζομένη διεροις μελεσιν.

Ib. νόμον. This word, on which so much has been said or written, belongs less, I think, to the Science than to the Philosophy of Music; implying those great laws (whence its name) which Nature herself has impressed on sounds, adapting them to certain movements of the body or feelings of the mind, from which the musical composer cannot wholly depart without incurring ridicule, but in a nice adaptation to which lies the perfection of his art. Let a number of airs be struck off by a person of the latter description, and an ear of any tolerable tact and accuracy will presently decide—“those sounds belong to an hymn; those characterise a march; those are fitted for a dance.” But the variety in these may be almost infinite. Joy, penitential sorrow, calmness, elevation, fervour, may be implied in the first; but the joy, the calmness, the elevation, the fervour, will all be of a religious character, and therefore the sounds, whether left to themselves or wedded to corresponding words, will express what we term a hymn. The march again may be quick or slow of movement; it may express a body of men rushing to the onslaught, or, like the celebrated movement in Handel’s Oratorio, it may be the accompaniment of a warrior’s body borne to his silent home; yet a certain character and combination of sounds pronounce it at once to be a march. So in saltatory sounds, some at once distinguish themselves as appropriated

ἐκ τῶν Ἀθηνῶν μ' ή τεκοῦσ' εἴη γυνή,  
ὧς μοι γένηται μητρόθεν παρρησία·  
καθαρὰν γὰρ οὖς τις εἰς πόλιν πέσῃ ξένος,  
καν τοὺς λόγοισιν δεστὸς οὐ, τό γε στόμα  
δοῦλον πέπαται, κούν ἔχει παρρησίαν. 680, sq.

*κάν ἴσαι γένωνται.*

to the stately minuet, some to the lively waltz ; others again to the Polonaise, the Scotch, the Irish, or the English dance. Does our imaginary musician wish to mimic the little world of sound possessed by the feathered race ;—the matchless nightingale mourning, as the ancients thought, for that which was never to be restored to her,—the gay lark, ascending and carolling to heaven's gates—the canary, with its untired throat and labyrinth of sounds—the blackbird with its rich and mellow notes, redolent, as it were, of spring, and a certain uxorious mixture of joyousness and tenderness ?—all these have their several peculiarities of sound, of which the general character must be caught, before the artist forms it into any particular melody. Of these great laws of sound, the Athenians, who looked carefully abroad for whatever of intellectual excellence they did not find at home, appear at an early period to have discriminated five, (afterwards enlarged to <sup>c</sup>fifteen,) in which the peculiar physical and mental feelings of five contemporary nations had embodied themselves. Did they require in their public entertainments or compositions such strains, as ears divine might listen to with most pleasure ? their Doric neighbours seemed best to have caught the sounds appropriated to such compositions, and on Doric music accordingly the sacred strains of their own artists were required to be based. Were the passions to be roused or influenced ? the Lydian music had evolved the modes by which this was best effected, and Lydian measures were accordingly those from which it was least safe for an Athenian artist to depart, whose wish was to accomplish a similar purpose. Were the feelings which border on religious fanaticism or enthusiasm to be excited ? the Phrygian music, and its great masters, Olympus and Marsyas, were the proper models. Were strains of an intermediate kind required ? Æolia and Ionia supplied them both ; the first affording a music which lay between the Phrygian and the Lydian, the second a melody which lay between the Phrygian and the Doric ; less enthusiastic than the first, less solemn than the latter, but in sweetness and in grace surpassing both. Passow, from whom the latter part of this note has in some degree been borrowed, refers for further information on the subject to Böckh de metr. Pind. p. 182. Thiersch, Pind. Th. I. p. 43. f. 9. Kanngiesser, of whom a little use has been made in the former part, (see Bühne, 403—81.) refers, in addition to ancient authorities, to Burette in Mémoires de l'Acad. des Inscript. et d. B. I. tom. 14. Marpurg's Kritische Einleitung in die Geschichte der Musik. Forkel's allgem. Geschichte d. Musik.

652. *ἴσαι sc. ψῆφοι.* (Æsch. 89, 36. *ἴσαι αὐτῷ αἱ ψῆφοι ἐγένοντο.*)

<sup>c</sup> Bey der weitern Entwicklung des Griech. Tonsystems und der Erweiterung der Tonreihe nahm man endlich ein kleineres System von *eif* und ein grösseres von *funfzehn* Tonarten an, deren Namen aus jenen fünf Grundarten (sc. *Dorische, Phrygische, Lydische, Æolische, Ionische*) zusammen gesetzt wurden. PASSOW.

*τὸν ἱερὸν χορὸν δίκαιον ἔστι χρηστὰ τῇ πόλει*

When the *absolving* and *condemnatory* votes were equal in an Athenian criminal trial, the party accused was acquitted. Three texts are generally quoted in illustration of this custom, Æsch. Eum. 711. Eurip. Electr. 1274. Iph. in T. 1472., but the first of these, as belonging to the details of the trial out of which the practice grew, is by far the most important. It will be brought at some length before the reader in a subsequent note : but at present with regard to Cleophon. Did the fate finally adjudged to this turbulent demagogue bear out the poet's prophecy ? Let us hear the historian to whom we have before referred. "Cleophon himself could no longer either command or appease the popular mind. His opponents used the opportunity for preferring a capital accusation against him. Examples of what might be done, by ably using critical emergencies, abounded in the annals of the Athenian government. Cleon, when nearly the despotic tyrant of Athens, had been fined ; Hyperbolus banished by ostracism ; Cleophon was condemned to death and executed. If Lysias, speaking as a pleader, should be trusted, a fraud of most dangerous tendency was used by his opponents : the real law not warranting a capital sentence, they made an interpolation in the code of Solon, in pursuance of which condemnation was pronounced." Mitford, IV. 385.

Ib. The above choral strain is written in dactylic, anapæstic, trochaic verses, &c. But the predominant one, and that to which the reader's attention is most called, is the dactylic, and the various phases which it here assumes. (Cf. infr. 1227. 1229.) The trochaic dimeter brachycatalectic, which prevails throughout the chorus, is also deserving of much notice. (Cf. infr. 778. 1083. The humour directed in the course of this play at the Æschylean measures, has not, as far as I am aware, been noticed by any of his commentators. My very learned predecessor, Thiersch, from his mode of arranging the text, does not appear to have been in the least aware of it.

653. The epirrhema, as Kolster justly observes, (de Parab. p. 45.) is generally of a more vehement and impetuous character than the parabasis. It is always uttered in the person of the Chorus ; it extols its own body and their good intentions, and where, as in the Wasps, the Chorus assumes an unusual appearance, it explains to the spectators what the object and design of that appearance is. To this part of the parabasis were more particularly consigned such advices respecting the administration of public affairs as the poet thought fit to offer, and the castigation of such individuals as by him were imagined to stand in the way of the public benefit. The political good feeling, as well as tact and address, manifested throughout the present epirrhema and its counterpart, are beyond all praise.

ξυμπαραινεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ  
ἔξιστοι τοὺς πολίτας κάφελεῖν τὰ δείματα. 655  
κεῖ τις ἡμαρτε σφαλεῖς τι Φρυνίχου παλαιόσμασιν,

Ib. *ἱερὸν χορόν*. Even under ordinary circumstances, the epithet here attached to the chorus need not have surprised us. For what was not *holy*, as connected with the Dionysiac festivals? The law which regulated their movements was a *holy* law (Dem. c. Mid. 525, 18.); the month in which they occurred was a *holy month* (*Ibid.* 525, 19.); the very garments worn by the higher functionaries connected with the theatrical entertainments of these festivals, bore the same epithet. (519, 27. 537, 2. 562, 16.<sup>d</sup>) During their continuance, person and property were alike sacred. (518, 6. sq. 532, 16. sq. 571, 20, sq.) The very seat in a theatre was, as it were, holy ground; touch the occupant who dared, unless endowed with strict legal powers. <sup>e</sup> (572, 10, sq.) Can we after all this be surprised at this epithet being attached to a Chorus, involving in itself so solemn a character as the Chorus of the present piece, and whose subsequent advice would consequently assume somewhat of that hierologic character, by which the doctrines taught in the Mysteries, whatever they were, were characterised?

654. ξυμπαραινεῖν. Eurip. Phœn. 470. παρανέσαι σφῶν τι βούλομαι σοφῶν.

655. ἔξιστοι τοὺς πολίτας, intell. ἀλλήλους, conciliare cives civibus. Th. The Scholiast gives a different interpretation, viz. to restore to their political franchise those who had been deprived of it, and thus put all upon an equality.

Ib. δείματα, causes of fear and terror. II. V. 682. δεῖμα φέρων Δανάουσι: frequent in the three Tragedians. Laert. de Zenone VII. 112. εἰς δὲ τὸν φόβον ἀνάγεται καὶ ταῦτα, δεῖμα, ὄκνος, αἰσχύνη, ἔκπληξις, θόρυβος, ἀγωνία. δεῖμα μὲν οὖν ἐστι φόβος δέος ἐμποιῶν.

656. παλαιόσματα, properly, the tricks by which a wrestler trips up the heels of his opponent. Aesch. Eum. 559. ἐν μὲν τῷδ' ἥδη τῶν τριῶν παλαιόσμάτων. 746. παλαιός ἀφυκτον τοῖς ἐναντίοις ἔχοις. Ag. 62. πολλὰ παλαιόσματα καὶ γυνοβαρῆ.. θήσων Δαναοῖς. Eurip. Med. 1211. δεινὰ παλαιόσματα. Plat. Euthyd. 277, c. τὸ τρίτον παλαιόσμα. Phædr.

<sup>d</sup> Among the Orphic poems are a set, called *ἱεροστολικὰ* and *καταζωστικὸν*, of which Lobeck supposes the former to belong to the sacred vests worn by the initiated, or by divine statues; the latter to the scarlet girdles worn round the waist on such occasions. (Schol. Apoll. I. 917.) περὶ τὴν κοιλίαν οἱ μεμυημένοι τανταὶ ἀπτουσι πορφυρᾶς. Aglaoph. I. 372.

<sup>e</sup> For some account of objectionable *dances* connected with these entertainments, but which nevertheless bore the title of *holy*, see Welcker's Nachtrag, p. 338, sq.

<sup>f</sup> On these *ἱεροὶ λόγοι*, abundant quotations or references may be found in Lobeck's Aglaopamus, pp. 148-9. 152. 153. 245. 252-4. 294. 371. 454. 710, sq.

ἔγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε  
αἰτίαν ἔκθεῖσι λῦσαι τὰς πρότερον ἀμαρτίας.  
εἴτ' ἄτιμον φημὶ χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.  
καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχήσαντας μίαν 660  
καὶ Πλαταιᾶς εὐθὺς εἶναι κάντι δούλων δεσπότας.  
κούδε ταῦτ' ἔγωγ' ἔχοιμ' ἀν μὴ οὐ καλῶς φάσκειν  
ἔχειν,

256, b. τῶν τριῶν παλαισμάτων τῶν ὡς ἀληθῶς Ὀλυμπιακῶν ἐν νενική-  
κασιν.

657. ἔγγενέσθαι=ἔξεναι, that it should be in their power, that means  
should be afforded them. Isoc. 49, c. ἀλλ' ἀθροισθέντων τῶν Ἑλλήρων  
ἔγγενέσθαι τοῖς μὲν ἐπιδείξασθαι τὰς αὐτῶν εὐτυχίας, τοῖς δὲ, κ. τ. ἐ.  
Isaeus 52, 31. ἔγγενόμενον ἥμιν αὐτὸν .. ἀτιμώσαι.

Ib. ὀλισθάνειν, or ὀλισθάνειν, prop. to slip; aor. 2. ὀλισθον. II.  
XXIII. 744. ἐνθ' Λίας μὲν ὀλισθεθεών. Soph. Electr. 746. ἐξ ἀντύγων  
ἀλισθε. Mosch. Idyl. IV. 111. ἐπ' οὐδεὶς κάππεος ὀλισθών. Plat. Cratyl. 427, b. ὀλισθάνει μάλιστα ἐν τῷ λάβδῳ ἡ γλώττα. Laert. de Zenone VII. 26. Ἐλεγέ τε κρείττον εἴναι τοῖς ποσὶν ὀλισθεῖν ἡ τῇ γλώττῃ.  
See also Porson ad Eurip. Phœn. 1398.

658. αἰτίαν ἔκθεῖσι, having made known the cause which led them into  
error.

Ib. λῦσαι τὰς πρότερον ἀμαρτίας, to efface their former offences.  
Thucyd. III. 46. ὡς οὐκ ἔσται μεταγνῶναι καὶ στὶ ἐν βραχυτάτῳ τὴν ἀμαρ-  
τίαν καταλῦσαι.

659. ἄτιμον. The various sorts of atimē, or civil inability among  
the Athenians, have been explained in former plays. The poet  
here wishes that all persons who had been led into error through  
the slippery tricks of Phrynicus, should be restored to their privi-  
leges. On the atimē of the ancients, see Schömann, 72. 111. 275.  
Wachsm. III. 183. 358.

660. μίαν sc. ναυμαχίαν. The sea-fight of Arginusæ is here  
meant.

661. Πλαταιᾶς, i. e. should be put on a footing with the 200 Pla-  
teans, to whom the freedom of the city was given, after their escape  
from the well-known siege recorded in Thucyd. III. 20, sq. See  
also Wachsm. II. 149.

662. Nor can I say that these things are wrong, (μὴ οὐ καλῶς  
ἔχειν.)

Ib. μὴ οὐ. These two particles coalesce into one syllable.  
Æsch. Prom. Vinct. 648. τί δῆτα μελλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν; 812.  
οὐν ἐναντιώσομαι | τὸ μὴ οὐ γεγωνέν πᾶν. Eum. 290. ρύσαυτ' ἄν, ωστε  
μὴ οὐ παρημελημένον | ἔρρειν. Soph. OEd. T. 12. δυστάλγητος γὰρ ἄν |  
ἔην, τοιάνδε μὴ οὐ κατοικείρων ἔδραν. 1065. οὐκ ἄν πιθοίμην μὴ οὐ τάδ-

ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.  
 πρὸς δὲ τούτοις εἰκὸς ύμᾶς, οἱ μεθ' ύμων πολλὰ δὴ  
 χοὶ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει, 665  
 τὴν μίαν ταύτην παρεῖναι ξυμφορὰν αἰτουμένοις.  
 ἀλλὰ τῆς ὄργῆς ἀνέντες, ὡς σοφώτατοι φύσει,  
 πάντας ἀνθρώπους ἑκόντες συγγενεῖς κτησώμεθα  
 κάπιτίμους καὶ πολίτας, ὅστις ἀν ξυνναυμαχῇ.  
 εἰ δὲ τοῦτ' ὄγκωσόμεσθα κάποισεμνυνούμεθα 670

ἐκμαθεῖν σαφῶς. So also Antig. 96. 936. Electr. 107. 133. Eurip. Troad. 988. μὴ μαθεῖς ποίει θεάς, | τὸ σὸν κακὸν κοτριοῦσα· μὴ οὐ πείσῃ σοφούς. Hippol. 654. οὐν ἀν ποτ' ἐσχον μὴ οὐ τάδ' ἐξεπεῖν πατρί. Also Hippol. 49. Iph. A. 916. Androm. 254. Cf. sup. 62.

664. Paraphrase: "But in addition to this, it behoves you to remit upon entreaty this one misfortune (for I will not call it guilt) to those who, as well as their fathers, have been your co-operators in many a naval fight, and who, instead of being slaves or aliens, are of your own true legitimate race."

665. προσήκουσιν γένει. Eurip. Med. 1301. μὴ μοι τι δράσωσ̄ οἱ προσήκουτες γένει. Soph. OEd. T. 814. εἰ δὲ τῷ ξένῳ | τούτῳ προσήκει Δαιδὼν τι συγγενές. Eurip. Iph. T. 550. τι δὲ ἐστέναξας τοῦτο; μῶν προσήκει σοι; Plat. Cratyl. 429, c. εἰ μή τι αὐτῷ Ἐρμοῦ γενέσεως προσήκει.

666. ξυμφορὰν, calamity, accident, occurrence; said delicately for ἀμαρτίαν. In Dem. c. Mid. (533, 9.) the word is used with a somewhat similar delicacy: Σαννίων ἐστὶ δήπου τις ὁ τοὺς τραγικοὺς χοροὺς διδάσκων· οὗτος ἀστρατείας ἔάλω καὶ κέχρηται συμφορᾶ.

Ib., παρεῖναι, to remit.

667. ἀνέντες τῆς ὄργῆς, having relaxed anger. Eurip. Hippol. 904. ὄργης ἐξανείσ. Arist. Pac. 318. εἰ μὴ τῆς βοῆς ἀνήσετε. Dem. c. Mid. 575, 1. ἀνέναι τι τῆς ὄργῆς. Cf. Matth. Gr. Gr. §. 338.

668-9. πάντας ἀνθρώπους . . ὅστις ἀν ξυνναυμαχῇ, let us consider all men, who cooperate with us in naval engagements, as relatives, &c. To numerous examples of this mode of construction given in Porson's Advv. p. 217. add Soph. Electr. 1505. χρῆν δὲ εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην, | ὅστις, κ. τ. λ. Eurip. Med. 221.

669. ἐπιτίμους, in the exercise of their civil privileges. Andoc. 10, 13. τοὺς ἀτίμους ἐπιτίμους ποιεῖν. Lys. 161, 16. μὴ ἡμᾶς ἀντὶ ἐπιτίμων ἀτίμους ποιησητε. 159, 40. ήμιν δὲ οὐ δώσετε ἡμᾶς αὐτοὺς ἐπιτίμους ὑμῖν γενέσθαι.

670. εἰ δὲ τοῦτ' (ταῦτ' Th. cf. infr. 1336.) ὄγκωσόμεσθα, but if we thus swell and are puffed with pride. Vesp. 1024. ὄγκωσι τὸ φρόνημα. Soph. Inc. Fr. XXIV. 2. ὄγκωθεὶς χλιδῆ. Eurip. Herac. 196. τὸ Ἄργος ὄγκων. El. 384. δοκήσει δωμάτων ὠγκωμένος. Hec. 621. εἴτα δῆτ' ὄγκοι-

τὴν πόλιν, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,  
ὑστέρῳ χρόνῳ ποτ' αὖθις εὖ φρονεῦν οὐ δόξομεν.  
“ εἰ δὲ ἐγὼ ὥρθος ἵδειν βίον ἀνέρος” ἡ τρόπον ὅστις ἔτ'  
οἰμώξεται,

μεθα, | δέ μέν τις ἡμῶν πλούσιος ἐν δώμασιν, | δέ δέ ἐν πολίταις τίμιος κεκλη-  
μένος. Phri. fr. XI. 2. δῶμα πλούτῳ δυσσεβῶς ὥγκωμένον. Hippol. 942. εἰ γὰρ κατ' ἀνδρὸς βίοτον ἔξογκώστεται. Suppl. 874. φεύγων τραπέ-  
ζαις ὅστις ἔξογκοῖς ἄγαν | τύρκοντ' ἀτίξων. Iph. A. 921. μετρίως τε  
χαίρειν τοῖσιν ἔξωγκωμένοις.

Ib. ἀποσεμνύνεσθαι, to wear an air of dignity. Cf. infr. 797.

671. τὴν πόλιν, quod attinet jus civitatis, h. e. in jure civitatis do-  
nando. Th.

Ib. καὶ ταῦτ' ἔχοντες, κ. τ. &c. and this too, when we are in the midst  
of civil storms.

Ib. ἔχοντες pro ὄντες. Eurip. Bacch. 89. ἔχουσ' ἐν ὀδίνων | λοχίαις  
ἀνάγκαιστ.

Ib. κυμάτων ἐν ἀγκάλαις. Aeschyl. fr. Inc. 301. ψυχὰς ἔχοντες κυμά-  
των ἐν ἀγκάλαις. Choeph. 579. πόνται τ' ἀγκάλαι, (where see Blomf.)  
Eurip. Orest. 1371. Ὡκεανὸς ἀγκάλαις ἐλίσσων. Hel. 1071. πελαγίας  
ἔς ἀγκάλαις. Suppl. 483. καν μὲν πίθη μοι, κυμάτων δέρε πόλιν | σὴν  
ναυστολήσεις εἰ δέ μὴ, πολὺς κλύδων | ἡμῖν τε, καὶ σοὶ, ξυμμάχοις τ'  
ἔσται, δορός.

672. ὑστέρῳ χρόνῳ. Soph. OEd. Col. 614. τοῖς μὲν γὰρ ηδη, τοῖς δὲ  
ἐν ὑστέρῳ χρόνῳ | τὰ τερπνὰ πικρὰ γίγνεται.

673. If Kannegiesser's opinion could be properly substantiated, viz. that the choral odes were sung and danced on opposite sides of the orchestra, statues of the god or gods to whom they were addressed being placed on movable altars or pedestals, which made them perfectly accessible to the spectators' eyes, it must be owned, that the orchestral appearance on the present occasion was not a little Aristophanic. A MUSE on one side, and a CLEIGENES on the other, (to say nothing of a Ceres and an Iacchus similarly circumstanced);—here the object of reverence to all that was lofty in Athens, there the object of all that was odious and contemptible to her meaner citizens, how fruitful of remark must so striking a contrast have proved! At the first entrance into the theatre speculation would naturally be afloat on the subject, and in some of the more ticklish parts of the opening scenes, we may easily conceive Demades or Demophon observing to Sosias or Simon, “ This bard of ours is venturing upon matters which we do not usually allow, and we all know, worthy neighbour, how others have fared, who have taken less liberties; but at all events I must wait and see, by what concatenation of ideas the Muse and that dirty little bathman can be brought into the same category of events!”

Ib. Parodied from the Phoenix, or Oeneus of Ion. The general

οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,  
 Κλειγένης ὁ μικρὸς, 675  
 ὁ πονηρότατος βαλανεὺς ὡπόσοι κρατοῦσι κυκηστέ-  
 φρου  
 ψευδονίτρου κονίας  
 καὶ Κιμωλίας γῆς,  
 χρόνον ἐνδιατρίψει· ἵδων δὲ τάδ' οὐκ  
 εἰρηνικὸς ἔσθ', ἵνα μή ποτε κάποδυθῇ μεθύων ἄ- 680

meaning and spirit of this attack on Cleigenes have been largely explained by us in a former play. (Eq. 1352.)

Ib. εἰ δ' ἔγώ ὀρθὸς ἔσαιν. SCHOL. εἰ δύναμαι κρίνειν.

Ib. οἰμώξεται. SCHOL. τιμωρηθῆναι ὀφεῖται.

674. οὐ πολὺ sc. χρόνον (infr. 679.) ἐνδιατρίψει. An awful distance certainly between the adjective and substantive; but so the construction appears to be.

Ib. ἐνοχλῶν, troublesome. Lucian II. 211. μὴ ἐνόχλει οὖν. Alciph. III. Ep. 36. οὐκ ἐπάνσατο ἐνοχλῶν τοῖς διηγήμασι. Plat. i Alcib. 104, d. ἐνοχλεῖς με.

676. “ ὡπόσοις pendet ab omissio πάντων, quod ad πονηρότατος subintelligitur.” DIND.

Ib. κρατοῦσι. ‘κρατεῖν κονίας (*pulverem tenere, obtinere*) dicuntur, qui eum tractant, qui eo utuntur.’ DIND. The playful meaning latent in this word has been well explained by the Scholiast: ὥσπερ εἰ ἔλεγε, πονηρότατός ἔστι πάσης τῆς γῆς, ὡπόσης οἱ βαλανεῖς κρατοῦσι, Κιμωλίας καὶ τέφρας καὶ τοιαύτης λοιπῆς.

Ib. κυκηστέφρου (κυκάω, τέφρα), mixed with ashes.

677. ψευδονίτρου (*nīprōn*), having a false alkali in it. Jeremiah ii. 22. “ For though thou wash thee with nitre, and take thee much sope, yet, &c.”

Ib. κονία, *lixivium, lie to wash with*. Plat. 4 Rep. 430, a. παντὸς χαλαστρίου δεινοτέρα καὶ κονίας. On the quantity of the word κονία, see Maltby.

678. Κιμωλίας. Cimolus, now *Argentiera*, an island in the Cretan sea, producing chalk and fuller's-earth. This γῆ Κιμωλία is still used for sope in the Archipelago. See Welcker. Raper, in Kidd's Dawes (p. 463.), translates: *pessimus omnium qui lixivium ex nitro cum cinere adulterato et terra cimolia parat.*

679. ἐνδιατρίψει. Plat. Gorg. 484, c. περαιτέρω τοῦ δεόντος ἐνδιατρίψειν. 6 Rep. 487, d. μακρότερον ἐνδιατρίβειν.

Ib. ἔσαιν δὲ τάδ' κ. τ. λ. Yet seeing all this, and aware that he is an object of hatred to every body, he is not a man for peace.

680. εἰρηνικός. Plat. 7 Leg. 814, e. 815, b. c. d. Isoc. 19, d. 82, c. 186, c.

*νευ ἔνδου βαδίζων.*

*πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι  
ταῦτὸν ἐσ τε τῶν πολιτῶν τοὺς καλούς τε κάγαθοὺς,  
ἐσ τε τάρχαιον νόμισμα καὶ τὸ καυὸν χρυσίον.*

*οὕτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευμένοις,* 685

Ib. ἀποδυθῆ, *be stripped of his clothes.* Cf. sup. 612.

681. ἔνδον, *a staff, a cudgel.* Herodot. II. 63. ἔνδων κορύνας ἔχοντες. IV. 180. μάχονται πρὸς ἀλλήλας λίθοισι τε καὶ ἔνδοισι. Eurip. Cycl. 209. τάχα τις ὑμῶν τῷ ἔνδῳ δάκρυνα μεθῆσε. Herc. F. 995. ἔνδον καθῆκε παιδὸς εἰς ἔνθον κάρα. Meleag. fr. V. σιδηροβριθὲς ἔνδον.

682. In the following antepirrhema, the poet alludes to a decree passed only a year or two before, by which the old coin of the country was called in, (Eccles. 815-829.) and a baser metal substituted. The comparison subsequently instituted between good citizens and good coins, and the reverse, is a piece of imagery found also in other comedies of our author, as Acharn. 516. Plut. 862. See also Aesch. Ag. § 381. Eurip. Med. 516-19. Dem. 765, 28. 766, 14. 1442, 5-10. Xen. Mem. III. 1. 9. See also the prophet Jeremiah, c. VI. v. 30.

682-3. πεπονθέναι ταῦτὸν ἐσ, *to have been similarly affected, to have been under the same feelings in regard to.* To numerous illustrations of this force of the preposition *εἰς* given in former plays, add from Thiersch Xen. Mem. II. 1. 19. πῶς οὐκ οἴεσθαι χρὴ τούτους καὶ πονεῖν ἥδεος εἰς τὰ τοιαῦτα. Plat. Lys. 210, b. εἰς μὲν ταῦτα, ἀ δὲ φρόνιμοι γενώμεθα, ἀπαντεῖς ἡμῖν ἐπιτρέψουσιν. Eurip. Med. 547. ἀ δὲ εἰς γάμους μοι βασιλικὸς ὄντεισας.

684. τάρχαιον νόμισμα. By this, I think, we are to understand the old Attic silver coin, so remarkable for its purity and intrinsic worth, and which is here set in opposition to a recent issue of gold coin, so alloyed and debased, that the poet subsequently hesitates not to call it a copper-coinage (694.). The word *νόμισμα* is found once in the remains of Sophocles (Antig. 296.), and three or four times in those of Euripides. (Cycl. 159. Er. fr. XX. 29. OEdip. fr. IX. 1. 3.)

Ib. *χρυσίον, 'aurum signatum; sic etiam ἀργύριον et χαλκίον.'* Th. None of the gold coins here alluded to have been found, and Eckhel (Doctr. num. vol. II. 206.) seems properly to think, that the poet

g The poet, speaking of a proud, insolent man, observes :

Κακοῦ δὲ χαλκοῦ τρόπον  
τρίβετε καὶ προσβολαῖς  
μελαμπαγῆς πέλει  
δικαιωθεῖς, ἐπεὶ  
διώκει παῖς ποτανὸν ὅρνιν,  
πόλει πρόστριψενθέτοις :

which Klausen translates : *Malique aris instar (superbus ille homo) eo quod attritione et allisione nigrum colorem nanciscitur, redditur judicatus ; quod pueri instar uem persecutus est, qua re civitati calamitatem intulit intolerabilem.*

ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμάτων,  
καὶ μόνοις ὄρθως κοπεῖσι καὶ κεκωδωνισμένοις  
ἐν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροισι πανταχοῦ,  
χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις  
χθές τε καὶ πρώην κοπεῖσι, τῷ κακίστῳ κόμματι, 690  
τῶν πολιτῶν θ' οὓς μὲν ἵσμεν εὐγενεῖς καὶ σώφρονας  
ἄνδρας ὄντας καὶ δικαίους καὶ καλούς τε κάγαθοὺς,

speaks ironically. But see Boeckh's Econ. of Athens, I. 33 : also Wachsm. III. 74.

685. κιβδηλεύειν, properly, *to adulterate money*; more frequently found in a metaphorical sense. Eurip. Bacch. 475. εὐ τοῦτ' ἐκιβδήλευσας; Plat. 11 Leg. 917, b. d. κιβδηλος χρυσός occurs Eurip. Med. 516. See also Theognid. 119. 959. In Av. 158. we find πολλήν γ' ἀφεῖδες τοῦ βίου κιβδηλίαν. See Boeckh's Econ. of Athens, I. §. 4.

Ib. οὐσιν .. κεκιβδηλευμένοις. On the union of a part. substantive with another participle, see Porson ad Hec. 358.

686. καλλίστοις. This epithet is to be applied to the intrinsic value, not to the external beauty of the Attic coins. (Eckhel, p. 211.)

687. κοπεῖσι, stamped. ἔφασκε δὲ (Zeno sc.) τὸν μὲν τῶν ἀσολοίκων λόγους, καὶ ἀπρτισμένους, δομίους εἶναι τῷ ἀργυρίῳ τῷ Ἀλεξανδρινῷ· εὐ-οφθάλμους μὲν καὶ περιγεγραμμένους, καθά καὶ τὸ νόμισμα, οὐδὲν δὲ διὰ ταῦτα βελτίονας. τὸν δὲ τούναντίον ἀφωμοίον τοῖς Ἀττικοῖς τετραδράχμοις, εἰκῇ μὲν κεκομμένους, καὶ σολοίκους, καθέλκειν μέντοι πολλάκις τὰς κεκαλ-λιγραφημένας λέξεις. Diog. Laert. VII. 18.

Ib. κεκωδωνισμένοις. Cf. sup. 73.

689. χαλκίον, copper coin.

690. χθές τε καὶ πρώην. A proverbial expression indicative of contempt for things of recent fabrication. II. II. 303. Plat. 2. Alcib. 141, d. χθεῖά τε καὶ πρώϊζα. (Schol. κατεσμίκρυνε τὸν ἐννεατῆ χρόνον, ἵνα μὴ, διὰ τῆς ἀναμνήσεως, πλέον ποιήσῃ ἀγωνιάσαι τοὺς "Ἑλληνας.") Soph. Antig. 456. οὐ γάρ τι νῦν γε κάχθεις, ἀλλ' αἴ τοι ποτε | Τῇ ταῦτα. Plat. 3 Leg. 677, d. Dem. 270, 21.

Ib. κόμματι. Plut. 862. 957. τοῦ πονηροῦ κόμματος. Ach. 516. ἄνδραρια παρακεκομμένα.

691. εὐγενεῖς. Laert. de phil. Platonis, III. 88. διαιρεῖται δὲ ἡ εὐ-γένεια εἰς εἰδὴ τέτταρα. ἐν μὲν, ἐὰν ὁσιν οἱ πρόγονοι καλοὶ κάγαθοὶ καὶ δί-καιοι, τοὺς ἐκ τούτων γεγενημένους, εὐγενεῖς φασιν εἶναι· ἀλλο δὲ, ἐὰν ὁσιν οἱ πρόγονοι δεδυνατεύκοτες καὶ ἀρχούτες γεγενημένοι, τοὺς ἐκ τούτων εὐγε-νεῖς φασιν εἶναι. ἀλλο δὲ, ἐὰν ὁσιν οἱ πρόγονοι ὄνομαστοι, οἷον ἀπὸ στρατη-γίας, ἀπὸ στεφανιτῶν ἀγώνων· καὶ τοὺς ἐκ τούτων γεγενημένους, εὐγενεῖς προσαγορεύομεν. ἀλλο εἶδος, ἐὰν αὐτός τις ἡ γεννάδας τὴν ψυχὴν καὶ μεγα-λόψυχος, καὶ τοῦτον εὐγενῆ φασι. καὶ τῆς γε εὐγενείας αὗτη κρατίστη.

καὶ τραφέντας ἐν παλαιότραις καὶ χοροῖς καὶ μου-  
σικῇ,

προυσελούμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρίαις  
καὶ πονηροῖς κάκ πονηρῶν εἰς ἄπαντα χρώμεθα      695  
ὑστάτοις ἀφιγμένοισιν, οἵσιν ἡ πόλις πρὸ τοῦ  
οὐδὲ φαρμακοῖσιν εἰκῇ ῥᾳδίως ἔχρήσατ’ ἄν.

693. *τραφέντας*. If the *philosophy* of Euripides had always terminated in such reflections as the following, who would have much regarded into what dramatic mouth they were put?

τὸ γάρ τραφῆναι μὴ κακῶς, αἰδῶ φέρει·  
αἰσχύνεται δὲ τάγάθ’ ἀσκήσας ἀνὴρ  
κακὸς κεκλήσθω πᾶς τις. ἡ δὲ εὐανδρία  
διδακτὸν, εἴτερ καὶ βρέφος διδάσκεται  
λέγεις ἀκούειν θ' ὃν μάθησιν οὐκ ἔχει,  
ἄ δὲ ἄν μάθη τις, ταῦτα σώζεσθαι φιλεῖ  
πρὸς γῆρας· οὗτο παιδας εὐ παιδεύετε.

Suppl. 921, sq.

Ib. *παλαιότραις*. Eurip. El. 531. *παλαιότραις* ἀνδρὸς εὐγενοῦς *τραφεῖς*.  
And. 600. δρόμους *παλαιότρας* τε κουὰς ἔχουσι.

Ib. *μουσικῇ*. By this word we are to understand not simply *music*, but all those branches of a liberal education, by which the *mind* is formed, as the *palæstra* implied all those *gymnastic exercises*, by which the *body* was formed. Cf. nos in Eq. 186.

694. *προυσελεῖν*, an old and rare form = *προπηλακίζειν*, *to treat with contempt*. Pass.: whom see further in the word *προσελέω*. Aeschyl. Prom. Vinct. 447. ὄρων ἐμαυτὸν ὁδε προυσελούμενον, (where see Blomf.)

Ib. *χαλκοῖς* (ό *χαλκὸς*), prop. *copper-coins*. (Arist. Eccl. 817. μέστην τὴν γνάθον χαλκῶν ἔχων. ib. 820. μὴ δέχεσθαι μηδένα, | χαλκὸν τολοιπόν. Dem. c. Mid. 543, 26. τὴν καταδίκην ἔκτετικε ... ; οὐδὲ χαλ-  
κοῦν οὐδὲ πω καὶ τήμερον.) The poet thus terms the *καινὸν χρυσίον*, mentioned above, in consequence of its having been much debased with copper (Boeckh. I. 34.): *metaph. men of bad character*.

Ib. *πυρρίαις* (*πυρρίας*), *slaves*: so called from the *red* colour of their hair, as those with *yellow* hair were termed *Xanthiae*. Cf. Dr. Wiseman's able and interesting Lectures, pp. 161. 173, &c.

695. *πονηροῖς* κάκ πονηρῶν. Soph. El. 589. τοὺς δὲ πρόσθεν εὐσε-  
βεῖς | κάκ εὐσεβῶν βλάστοντας ἐκβαλοῦσ' ἔχεις. Phil. 384. τοῦ κακίστου  
κακ κακῶν Ὀδυσσέως. ib. 874. εὐγενῆς γάρ ἡ φύσις κακ εὐγενῶν.

697. *φαρμακοῖσιν*, *scape-goals*, *expiatory offerings*. Cf. nos in Eq. 708. 1099. Bergler quotes two fragments of Eupolis in illustration of the text, which are here subjoined.

οὐε δ' οὐκ ἄν εἶλεσθ' οὐδὲ ἄν οἰνόπτας πρὸ τοῦ,

ἀλλὰ καὶ νῦν, ὡνόητοι, μεταβαλόντες τὸν τρόπους,  
χρῆσθε τοῖς χρηστοῖσιν αὐθίς· καὶ κατορθώσασι γὰρ  
εὑλογον· καν τι σφαλῆτ', ἐξ ἀξίου γοῦν τοῦ ξύλου, 700

νυνὶ στρατηγοὺς \* \* ὡ πόλις, πόλις·  
ώς εὐτυχῆς εἰ μᾶλλον ἡ καλῶς φρονεῖς.

Eup. ad Athen. X. 425, b.

The following fragment, according to Brunck, was part of a parabasis, addressed by a Chorus, consisting of old men, to the spectators :

καὶ μήν ἔγω, πολλῶν παρόντων, οὐκ ἔχω τί λέξω·  
οὗτῳ σφόδρ' ἀλγῶ, τὴν πολιτείαν ὄρῶν παρ' ἡμῖν.  
ἡμεῖς γάρ οὐχ οὔτω τέως φούμεν οἱ γέροντες,  
ἀλλ' ἡσαν ἡμῖν τῇ πόλει πρῶτον μὲν οἱ στρατηγοὶ  
ἐκ τῶν μεγίστων οἰκιῶν, πλούτῳ γένει τε πρῶτοι,  
οἷς ὥσπερεν θεοῖσιν ηὔχόμεσθα· καὶ γὰρ ἡσαν.  
ῶστ' ἀσφαλῶς ἐπράττομεν. νυνὶ δὲ όποι τύχουμεν,  
στρατευόμεσθε αἰρούμενοι καθάρματα στρατηγούς.

Id. ap. Stob. Floril. p. 163.

The word *καθάρματα* (cf. Dem. c. Mid. 574, 19. 578, 20.) in this fragment is equivalent to the word *φαρμακοὶ* in the text. For an error which St. Croix has fallen into on the subject of expiatory rites, as connected with the Eleusinian mysteries, see M. de Sacy's note, I. 302.

Ib. εἰκῇ φάδιος, easily, and carelessly.

698. μεταβαλόντες τὸν τρόπους. Arist. Plut. 36. μεταβαλόντα τὸν τρόπους. Thes. 722. τάχα δέ σε μεταβαλοῦσ' | ἐπὶ κακὸν ἐπερότροπον | ἐπέχει τις τύχη. Eurip. Iph. A. 343. μεταβαλὼν ἄλλους τρόπους. Eu-  
polis ap. Stob. Serm. IV. μεταβαλόντες τὸν τρόπους.

699. χρῆσθε τοῖς χρηστοῖσιν. Conz, imitating the jingle of the original, translates; *Braucht die Brauchbarn, die Guten wieder!*

Ib. κατορθοῦν (ὅρθον, *erigere*), to succeed in a business; to which is often opposed the verb *σφάλλεσθαι*, to stumble, to fail in a business. Plut. 350. ἦν μὲν κατορθώσωμεν, εὖ πράττειν δεῖ· | ἦν δὲ σφαλῶμεν, ἐπι-  
τετρίφθαι τὸ παράπαν. Soph. El. 416. σικροὶ λόγοι | ἐσφηλαν ἡδη καὶ  
κατώρθωσαν βροτούς. Eurip. Arch. fr. XXVI. 2. δε γὰρ ἀν σφαλῆ, | εἰς  
ὅρθον ἔστη. Cf. Aesch. Eum. 742. Eur. Phoen. 851.

700. εὐλογος, laudi vobis erit. Tb.

Ib. ἐξ ἀξίου τοῦ ξύλου. A pause of some duration; then, instead of saying, in tragic phrase, *you will fall nobly*, (Eurip. Iph. T. 321. Πυλάδη, θανούμεσθ'. ἀλλ' ὅπως θανούμεθα | καλλισθ', ἐπου μοι, φάσγανον  
σπάσας χερί. Eq. 80. κράτιστον οὖν νῷν ἀποθανεῖν, ἀλλὰ σκόπει ὅπως ἀν  
ἀποθάνομεν ἀνδρικώτατα.) the Chorus with an arch look advertises to a common proverb, which recommends a man about to hang himself, himself to select a good piece of timber for the purpose, and

ἥν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε.

AI. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ

such as will not fail him by breaking with his weight. By this humorous and dexterous turn, the poet removes any cause of offence, which the more serious part of his address might be calculated to give.

702. And do our two lacqueys hold a *dry colloquy*? Forbid it every feast of Bacchus, of which we ever heard! forbid it all the bonds which have tied lacqueyism together, since the world of *man* and *master* first began! A *dry colloquy*? Whence then the peculiar adjuration in the text (cf. infr. 1019.), and all those confidential communications, which we shall presently have to encounter, communications rarely made but *post pocula*, or *inter pocula*? As the great compotation, however, has taken place within, (where the reader may allow wine *ad libitum*.) we can admit here but one huge common flask, and two separate cups; Xanthias, of course, drinking thrice to *Aeacus's* once, and in a goblet, which had its depth equalled its breadth, the lank, spare partner in his potations might absolutely have floated in it.

Ib. Of "Jupiter saviour," something will be said in a following note. (infr. 1092.) At present (as nothing connected with the Orestean Trilogy seems foreign to our purpose) we shall take advantage of another adjunct belonging to this title, viz. Jupiter "third and saviour," to endeavour to throw some light on one or two passages in the Agamemnon, which have either been left unnoticed, or, as we think, unsatisfactorily explained by the commentators on Aeschylus. It need scarcely be observed, that on the great festive occasions of antiquity, three libations were usually made, the first to Jupiter Olympian, the second to Heroes, the third to Jupiter Saviour. (Heind. ad Plat. Charm. §. 32.) At each of these it is not improbable, but more certainly at the last, a solemn chaunt, or song (*μολπή*) took place, not unlike perhaps the '*Non nobis, Domine*,' which concludes our own public repasts. In the heroic ages, this chaunt appears to have been performed by the daughters of <sup>h</sup> royal, as well as other houses; and hence it is said of the maiden Iphigenia :

<sup>h</sup> Klausen, in commenting on this passage, observes that he has been unable to find any second example of this feature of the heroic times of Greece. Recollections of former readings induced us to think that we could supply the deficiency from an old poem, of which the scene indeed is laid in Gothland, but of which the manners are evidently in a great degree borrowed from the heroic ages: (and who that considers whence the Goths originally came, would expect to see them derived from any other quarter?) but we were mistaken. On turning to our Beowulph (the poem in question), we found that though the royal consort of Hroðgar supplies the heroes assembled in his princely halls with their goblet and its contents, it is the monarch's professional bards who furnish the hymn

πολλάκις  
 πατρὸς κατ' ἀνδρῶνας εὐτραπέζους  
 ἐμελψεν, ἀγνὰ δ' ἀταύρωτος αὐδῆς πατρὸς  
 φίλου τριτόσπουδον εὔποτμον  
 αἰώνα φίλως ἔτιμα.

Ag. (Klaus. ed.) 219, sq. Cf. infr. 1019.

But it is less with this royal maiden—as chaste in thought (*ἀγνά*) as intact in person (*ἀταύρωτος*)—than with her mother, that our present business lies. Neither the present nor the ancient stage present many spectacles more striking than that in which this bold and frontless woman—as splendid in <sup>1</sup>talent as debased in affections—stands forward to justify the deed which she has just committed. Her two bleeding victims lie before her; the sword, which has sent Cassandra and Agamemnon to their graves, is in her hands, and the long entangling robe, which, thrown like a net about her lord, when ready to take the bath, had made him an easy victim to a woman's hand, is before her eyes. “Twice,” says this fiend, “I struck the blow—twice did he groan, and then all strength forsook him; but as he fell, a third blow did I inflict: 'twas a libation vowed and grateful to the saving god, who rules the nether world.” After some intervening remarks, the speaker returns to the preceding image in the following words :

εἰ δὲ ἦν πρεπόντων ὥστ' ἐπισπένδειν νεκρῷ,  
 τάδ' ἂν δικαίως ἦν, ὑπερδίκως μὲν οὖν,  
 τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε  
 πλήσας ἀράιων αὐτὸς ἐκπίνει μολών. Ag. 1366.

which concludes the regal repast. In one point of view, however, circumstances are less wide apart: the chant of Iphigenia to ‘the saving Jupiter’ bears not a more religious stamp upon it than the grace-cup strain of the Gothic halls :

“ For the harp was there, and the bards who knew  
 How this wondrous frame of nature grew;  
 How the heavens above were cloth'd in light,  
 And the earth in her robes of green was dight:  
 Of the moon and the bright'ning sun sang they,  
 And the stars that ply their silent way:  
 Of fruit they told, and of herb and flower,  
 And of man, their lord, how he grew in power,  
 Till wealth, and riches, and gladness had he,  
 And his heart rose high in mirth and glee.”

(Beowulph, Thorkelin's ed. p. 9.)

How Grendell (the Typhon of Greek mythology) entered to destroy this scene of happiness, falls not within our limits to say.

<sup>i</sup> To the proof of both: what can poetry shew more magnificent in imagery than the course of torch-signals which Clytaemnestra describes; or oratory produce more artful in arrangement, than the speech with which she meets her long-absent lord? And yet this woman quits the princely Agamemnon—the idol, as we shall hereafter see, of his nobility, the revered of his subjects, and the beloved even of menials and captives—to feed on such garbage as the wretched Ægisthus. But one word more of this wretched woman—In grandeur of conception, and in power of execution, will the mother of Hamlet bear the faintest comparison with the Clytaemnestra of Æschylus? Yet Shakspeare had many powerful predecessors to stimulate exertion; the Greek dramatist had none.

ὸ δεσπότης σου. ΞΑ. πῶς γὰρ οὐχὶ γεννάδας,  
οἵτις γε πίνειν οἶδε καὶ [βινέιν] μόνον;

ΑΙ. τὸ δὲ μὴ πατάξαι σ' ἔξελεγχθέντ' ἄντικρυς, 705  
ὅτι δοῦλος ὃν ἔφασκες εἴναι δεσπότης.

ΞΑ. φύμαξε μένταν. ΑΙ. τοῦτο μέντοι δουλικὸν  
εὐθὺς πεποίκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ίκετεύω; ΑΙ. μᾶλλ' ἐποπτεύειν δοκῶ,

The bitter irony contained in the word *ἐπισπένδειν*, which alludes, not to funeral libations usually paid to the dead, but to the *third blow* inflicted on the dead body of her husband by Clytaemnestra, has escaped the commentators. Instead of *τάδε*, we ought, I think, to read *τῷδε*, filling up the ellipse thus, *τῷδ' (ἐπισπένδειν) ἀν δικαίως ἦν (τῶν πρεπόντων)*, and translate as follows: “And if ever it were among becoming things to bestow such a blow, or libation, on a lifeless body, it would justly—justly do I say?—it would have been more than justly among things proper to bestow such a libation on the body here before me,” (pointing to it at the same time.)

704. *πίνειν καὶ [βινέιν]*. And is this breed of *gentlemen*—the gentlemen of lacqueys, grooms, and chambermaids—yet tolerated beyond the bounds of such “worshipful society?” Undoubtedly the improved moral and religious habits of society have done much to put them in abeyance; but they are not yet absolute outcasts from society, as they deserve to be. It is in the hope of lending some little aid to make them such, that the text, with the mere exception as to brackets, is allowed to stand as the editor finds it. Thiersch notices the play of words, which he endeavours to catch by translating *Wein und Weib*. (On the principle of *like master, like man*, a huge potation is here made by Xanthias.)

705. τὸ δὲ μὴ πατάξαι. To the examples of this construction given Vesp. 845. Nub. 267, add Eurip. Med. 1047. ἀλλὰ τῆς ἐμῆς κάκης | τὸ καὶ προέσθαι μαλθακὸν λόγους φρενί. Alcest. 848. ἀλλὰ σοῦ τὸ μὴ φράσαι, | κακοῦ τοσούτου δώμασιν προσκειμένου. Aesch. Eum. 832. (Müller's ed.)

ἐμὲ παθεῖν τάδε.

φεῦ.

ἐμὲ παλαιόφρονα κατὰ γᾶς οἰκεῖν ἀτίετον μῖσος.

φεῦ.

See also Ast ad Plat. Conviv. §. 5.

707. φύμαξε μένταν, *he would have suffered for it: it would have been all over with him, if he had done it.* (Xanthias, in the true spirit of “High Life belows Stairs,” speaks with much dignity.)

709. *ἐποπτεύειν*, to be an *ἐπόπτης*, to be an eyewitness of the most solemn part of the Eleusinian mysteries. It is observable, as connected with our general remarks respecting the tenor of this

ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ.

710

ΞΑ. τί δὲ τονθορύζων, ἡμίκ' ἀν πληγὰς λαβὼν  
πολλὰς ἀπίγες θύραζε; ΑΙ. καὶ τόθ' ἥδομαι.

ΞΑ. τί δὲ πολλὰ πράττων; ΑΙ. ὡς μὰ Δί' οὐδὲν οἴδε  
ἔγώ.

ΞΑ. ὁμόγνυε Ζεῦ· καὶ παρακούων δεσποτῶν

drama, that the verb *ἐποπτέειν*, though not unfrequent in *Aeschylus*, (Ag. 1241. 1569. Choeph. 1. 482. 972. 1050. Eumen. 211. 215.) is not to be found in the remains of either Sophocles or Euripides. Plato, Phaedr. 250, c. 7 Epist. 333, e. *μνᾶν καὶ ἐποπτέειν*. Conviv. 210, a. *τὰ τέλεα καὶ ἐποπτικά*. Translate: *I am at the height of human bliss.* For more important matter, connected with the word, see Appendix (F).

710. ὅταν καταράσωμαι, λ. τ. δ. *si mihi facultas fit dominum clam exsecrandi*. Τη. rather, *to abuse*. Cf. nos in Nub. 839., and add Eurip. Alcest. 730. ἀρῆ γονεῦσιν, οὐδὲν ἔκδικον παθῶν; See also Welcker's *Nachtrag*, &c. p. 320.

711. *τονθορύζειν*, *to mutter, to grumble*. Cf. nos in Ach. p. 148., and add, as quoted by Spanheim, Oppian II. 541. *φθογγὴν δὲ ἐκ στομάτων μεροπῆνα τονθορύζοντες* (*sic*).

712. πολλὰ πράττων, *indulging in impertinent curiosity*. Cf. sup. 220.

Ib. " Ad ὡς μὰ Δί, etc. repetendum χαίρω : ita letor, ut nulla alia re me lætari scio. Ad postrema Reisk. I. οὐδὲν ἄλλ (i. e. ἄλλο) ἔγω sc. ἥδομαι." DIND.

714. ὁμόγνυε (ὅμος, γένος) Ζεῦ. The Jupiter of antiquity bore various epithets, according to the circumstances and situations of those by whom he was invoked. Was the invocation by two or more friends? He was addressed as the *Ζεὺς Φίλιος*. Was it by a party banded together for political purposes? He was then the *Ζεὺς ἑταῖρειος*. <sup>ι</sup>*τέλειος*, <sup>κ</sup>*ικέσιος*, <sup>λ</sup>*ξενίος*, <sup>μ</sup>*μειλίχιος*, <sup>ῳ</sup>*ἀλεξητήριος*.

<sup>1</sup> The double sense, in which this word is used in the following passage of the Agamemnon, has not been observed by Blomf., Scholef., or Wellauer :

Ζεῦ, Ζεῦ τέλειε, τὰς ἔμάς εὐχάς τέλει·  
μέλοι δέ τοι σοι τῶντερ ἀν μέλλεις τελεῖν. 946. cf. 939, sq.

For full explanations of the word *τέλειος*, as it occurs in *Aeschylus*, see Klausen's *Theologumena Aesch.* pp. 75-6. 81.

<sup>κ</sup> Non. Dionys. XVIII. 19. *πρὸς Δίος ικεσίοιο, τεοῦ, Διόνυσε, τοκῆος*. Aesch. Suppl. 341. 354. 610.

<sup>λ</sup> Non. Dionys. XXIV. 22. *πρὸς δὲ τεοῦ ξενίοιο καὶ ικεσίοιο τοκῆος*. Aesch. Ag. 60. 353. 684. 725. Suppl. 621. 656.

<sup>μ</sup> The *Ζεὺς Μειλίχιος* was the protector of those who called upon and appealed him with expiatory rites. In the expiatory rites of Ceres, the offering consisted of pigs burnt whole, no part being eaten by the party offering, or his friends; in those of Jupiter Meilichius, the offering consisted of a ram, on the skin of which the feet of the party purified were placed. Cf. Xen. Anab. VII. 8, 4, 5. Thucyd. I. 126. Izobek's *Ἀγλαοφάνιος*, I. 183-6.

<sup>ῳ</sup> Aesch. S. c. Th. 8. *ἄντε Ζεὺς ἀλεξητήριος | ἐπάρημος γένοιτο Καδμείων πόλει*.

ἄττ' ἀν λαλῶσι; AI. μᾶλλὰ πλεῖν ἡ μαίνομαι. 715

ΞΑ. τί δὲ τοῖς θύραζε ταῦτα καταλαλῶν; AI. ἔγώ;  
μὰ Δί', ἀλλ' ὅταν δρῶ τοῦτο, κάκμαινομαι.

ΞΑ. ὦ Φοῖβ' Ἀπολλον, ἐμβαλέ μοι τὴν δεξιὰν,  
καὶ δὸς κύσαι καύτὸς κύσον, καί μοι φράσον,  
πρὸς Διὸς, ὃς ἡμῖν ἐστιν ὁμομαστιγίας,— 720

*κτήσιος*<sup>ο</sup>, and many more terms are easily explicable on the same rule. Even the slave, as we shall presently see, had his *Ζεὺς δούλιος*, to whom he could appeal as a partner in the cuffs and scourgings which he was fated to endure (*όμομαστιγίας*). But to come to the god's more immediate title. The Zeus Homognius, as its name imports, was the Jove by whom those of the same blood, as brothers and sisters, swore; and we must translate, or rather paraphrase accordingly: *So help me Jove! why we are very kith and kin, actual brothers, so closely do we tally in our feelings and modes of thinking!* Eurip. Androm. 923. ἀλλ' ἄντομαί σε Δία καλοῦν' ὅμογνων. Soph. Oed. Col. 1333. πρὸς θεῶν ὅμογνιων. Non. Dionys. XIV. 20. Cf. infr. 1091, sq.

Ib. παρακούειν, *to overhear*. Plat. Euthyd. 300, d. παρ' αὐτῶν τούτων αὐτὰ ταῦτα παρακηκόει. Äelian. V. H. V. 9. παρεισρνεῖς δὲ εἰς τὸν περίπατον, καὶ παρακούων τῶν λόγων.

715. ἄττ' ἀν λαλῶσι sc. χαίρεις; or ἥδη; as at v. 712.

Ib. μᾶλλὰ πλεῖν ἡ μαίνομαι. Cf. sup. 96. Translate: *I am more than mad with joy.* Bergler quotes Eurip. Cycl. 463. ιον ιού γέγηθα, μανδρεσθα τοῖς εὐρήμασιν.

716. τοῖς θύραζε, *out-door persons*. Eurip. Med. 85. Alc. fr. 13. Dictys, fr. 1. τοῦ πελας. Hec. 982. τῶν πλήσιον. 997. τῶν ἑκεῖ. 1160. τῶν πρίν. Suppl. 1050. χρόνον τὸν πρόσθ'. Fr. Inc. 86. τῶν ἄγαν γὰρ ἀπτεται | θέδε, τὰ μικρὰ δὲ εἰς τύχην ἀφεις ἔā.

Ib. καταλαλέν, *ausschwatzen*, *to betray by babbling*. PASS.

717. ἐκμαίνομαι. Conz translates paraphrastically: *das geht durchs Mark, das kitzelt durch und durch den Mann. That goes through the marrow, that tickles a man through and through.*

718. ἐμβαλέ μοι τὴν δεξιὰν. Soph. Tr. 1183. ἐμβαλλε χεῖρα δεξιὰν πρώτιστά μοι. Phil. 183. ἐμβαλλε χειρὸς πίστιν. ἐμβάλλω μεγεῖν. Diphilus ap. Athen. 292, b. τὴν δεξιὰν ἐνέβαλον. Dem. c. Mid. 553, 15. 554, 22.

719. κυνέειν, *to kiss*. aor. 1. ἔκυσα.

720. ὁμομαστιγίας (*όμοῦ, μάστιξ*), *a sharer in a cudgelling*. Cf. sup. 714. (Xanthias, instead of following up his inquiry, here stops

<sup>ο</sup> Άesch. Suppl. 437. καὶ χρήμασιν μὲν ἐκ δόμων πορθουμένοις | γένοιτ' ἀν ὅλα, κτησίους Δίος χάριν. Ag. 1005.

*τίς οὗτος οὐνδον ἐστὶ θόρυβος χῆ βοή  
χῶ λοιδορησμός;* ΑΙ. Αἰσχύλου κεύριπίδου.

*ΞΑ. ἀ. ΑΙ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα  
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ.*

*ΞΑ. ἐκ τοῦ; ΑΙ. νόμος τις ἐνθάδ' ἐστὶ κείμενος 725  
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαὶ,  
τὸν ἄριστον ὅντα τῶν ἑαυτοῦ συντέχνων  
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,  
θρόνον τε τοῦ Πλούτωνος ἔξῆς. ΞΑ. μανθάνω.*

short, in consequence of hearing loud shouts, and a confused medley of discordant sounds.)

722. *λοιδορησμὸς, wrangling.* On words of this sort, see Lobeck, Parerg. ad Phrynic. p. 511, and Bergl. ad Alciph. p. 87.

Ib. *Αἰσχύλου κ.* (whispers with an air of much mystery and importance.)

723. *πρᾶγμα πρᾶγμα, κ. τ. λ.* Thiersch, in illustration of the force given by this sort of reiteration, quotes Αν. 1723. *μεγάλαι, μεγάλαι κατέχονται τύχαι.* Plut. 348. *ἔνι γάρ τις, ἔνι κίνδυνος ἐν τῷ πράγματι.* 1080. *οἴδ' οἴδα τὸν νοῦν.*

725. *ἐτοῦ pro ἐτίνος sc. πράγματος, quare?* Eurip. Suppl. 142. Helen 93. Elect. 246.

Ib. *νόμος κείμενος . . .* Plut. 914. *τοῖς νόμοις τοῖς κείμενοις.* Eurip. Hec. 291. *νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἵτος | καὶ τοῖσι δούλοις αἱματος κεῖται πέρι.* Inc. fr. 14. *νόμοι γυναικῶν οὐ κείνται πέρι.* Dem. 720, 13. Lys. 104, 5. Xen. Mem. IV. 4. 16. Dem. c. Mid. 532, 29. *οἰδέν ἐστ' ὄφελος . . . φιλανθρώπως τοὺς νόμους ὑπέρ τῶν πολλῶν κεῖσθαι.* 562, 11. *οὕτω τόνδε τὸν νόμον παραβάλγων οὐ γάρ ἔκειτό πω.* So also *προκείμενος*, Aesch. Pers. 377. Soph. OEd. T. 865. Antig. 481. Eurip. Iph. T. 1189.

726. *ἀπὸ τῶν τεχνῶν, i. e. a law, that out of all the professions, he who is the best of his competitors, &c.*

727. Conz quotes Petit. Comment. in leges Att. p. 523. *τὸν ἄριστον ὅντα τῶν ἑαυτοῦ συντέχνων σίτησιν ἐν πρυτανείῳ λαμβάνειν καὶ προεδρίαν.* The Attic custom is here transferred to Hades. See also Blomf. in Persis, p. 175. Wachsm. IV. 316.

729. It is perhaps less to any local and particular practice in Athens, that we are to look for the origin of this proceeding, than to that general opinion of mankind, which has ever assigned a high place in future worlds to those illustrious persons, who by their advancement of art, science, and general literature have contributed to the instruction or amusement of their fellow-creatures in this. The sentiments of the heathen world on this point, as they

are found in Virgil, need not here be quoted. That something like the same sentiment was held by the Jewish nation may, I think, be collected from those writings which have come down to us as those of the son of Sirach, and by the side of which the finest works of the Grecian moralists often have to 'bow their diminished heads.' (See c. XLIV. v. 1-6.) When we consider under what circumstances of neglect, derision, and even persecution, these best benefactors of their species have often had to pursue their course, it must doubtless be of such, as well as of the virtuous man combating the ills of life with unsubdued fortitude, that another of these half-inspired writers must be understood to speak, when he bursts into that noble declaration: "We fools counted his life madness, and his end to be without honour; how is he numbered among the children of God, and his lot is among saints!" Are we to apologize for the occasional introduction of thoughts so serious into a work like the present? We offer none. The *mixed* duty of an editor of Aristophanes, who undertakes his task in somewhat of a higher spirit than as a mere explainer of words, phrases, and metres, is prescribed by the motto prefixed to these volumes; and if in the execution of that duty, one higher thought should be raised in the bosom of ingenuous and reflecting youth, that thought and its possible results will repay the editor for all his toils far more richly than all that mirth, though "holding both his sides," could ever do.

Ib. *θρόνος, a chair of state.* Among the poems ascribed to Orpheus, are a set, entitled *θρονισμοὶ μητρῶοι*, which Boeckh, ad Pind. Fragm. p. 555, supposes to have been sung on those solemn occasions, when the statue of some deity was placed on a state-chair. Not so, says the P Aglaophonius of the present day. "Evidem dixerim in lectisterniis, quae a Græcis quoque celebrata esse constat, v. Casaub. ad Suet. Jul. C. 78, in Catagogiis, Epidemiis, Theoxenii aliisque pompis, quibus deorum statuæ lavatum missæ aut ad alia templa quasi ad salutandum deductæ, aut lustrandi gratia agris circumvectæ, ad suas referrentur sedes. Orphei autem *θρονισμοὺς μητρῷούς* sacrorum Phrygiorum causa scriptos arbitror et ad celebrandam mystarum Incathedralitionem, de qua primo libro §. 15. dictum est." Lobeck, p. 368. The Professor's chair of our own days grew out of the provisions made by the Roman emperors, when the Sophists of the age were to be stimulated by honours and rewards of every kind, in order to create an effective opposition to the progress of Christianity. See our Introduction to the Clouds of Aristophanes, and cf. Brucker, t. II. p. 311. The word *θρόνος* occurs in the remains of all the three Tragic writers, also in the Orphic hymns and fragments. Hymn. 62. ἡ (Δίκη sc.) καὶ Ζηνὸς ἄνακτος ἐπὶ θρόνον ἵεται. Fr. I. οὐτος γὰρ (Ζεὺς sc.) χάλκειον ἐς οὐρανὸν ἐστήρικται | χρυσέω εἰνὶ θρόνῳ, et alibi. Cf. infr. 733.

- ΑΙ. ἔως ἀφίκοιτο τὴν τέχνην σοφώτερος 730  
 ἔπερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.  
 ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;  
 ΑΙ. ἐκεῖνος εἶχε τὸν τραγῳδικὸν θρόνον,  
 ὃς ὁν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς;  
 ΑΙ. ὅτε δὴ κατῆλθε Εὐριπίδης, ἐπεδείκνυτο 735  
 τοῖς λωποδύταις καὶ τοῖς βαλαντιητόμοις  
 καὶ τοῖσι πατραλοίαισι καὶ τοιχωρύχοις,  
 ὅπερ ἔστ' ἐν Ἀιδου πλῆθος· οἱ δὲ ἀκροώμενοι

Ib. Πλούτωνος ἔξης, near Pluto. Eurip. Iph. Aul. 627. ἔξης κάθησο δεῦρό μου ποδὸς, τέκνου. Lysist. 633. cum dat. ἔξης Ἀριστογείτον.

731. παραχωρεῖν. Aeschin. 77, 22. παραχωρῶ σοι τοῦ βήματος.

732. τεθορύβηκεν, exturbavit. Soph. Aj. 164. ὥπλο τοιούτων ἀνδρῶν θορυβεῖ. Plat. Euthyd. 275, d. γνῶν αὐτὸν τεθορυβημένον.

733. θρόνον. Philost. de Vit. Soph. I. p. 526. προῦστη (Lollianus Ephesius) τοῦ Ἀθήνησι θρόνου πρώτος. Id. p. 621. de Philisco Thesalo. τοῦ δὲ Ἀθήνησι θρόνου προῦστη ἔτῶν ἐπτά.

735. ἐπεδείκνυτο, made an (ostentatious) exhibition. Arist. Incert. Fab. 561. (Dind.) ρήματά τε κομψὰ καὶ παίγνι' ἐπιδεικνύναι | πάντ' ἀπ' ἀκροφυσίων κάποι κιναβευμάτων. Plat. Lach. 179, e. καὶ ἐπήνει τοῦτον ὃν νῦν ὑμεῖς ἐθέσασθε ἐπιδεικνύμενον. Euthyd. 274, d. εἴπον οὖν ἐγὼ, Ω Εὐθύδημε καὶ Διονυσόδωρε, πάντι μὲν οὖν παντὶ τρόπῳ καὶ τούτοις χαρίσασθον καὶ ἐμοῦ ἔνεκα ἐπιδείξασθον. Xen. Mem. II. 1. 21. Καὶ Πρόδικος δὲ ὁ σοφὸς ἐν τῷ συγγράμματι τῷ περὶ Ἡρακλέους, (ὅπερ δὴ καὶ πλειστοῖς ἐπιδείκνυται,) ὡσαύτως, κ. τ. ἐ.

737. πατραλοίαισι. With what has been said on this subject in former plays and sup. 142., cf. Aesch. Eumenides :

πολλὰ δὲ ἔτυμα παιδότρωτα  
 πάθεα προομένει τοκεῦ-  
 σιν, μετά τ' αὐθίς ἐν χρόνῳ. 473.

738. "Αιδου, i. e. Athens.

Ib. πλῆθος. As Democracy had not yet so far advanced in the time of Aeschylus, that every thing was decided by mere numbers, we must not be surprised that this favourite expression for the ruling power in Athens is not found in his present remains. In Sophocles it appears, I believe, but once; (Œd. Col. 66. ἄρχει τις αὐτῶν, ἢ πὶ τῷ πλήθει λόγος;) in Euripides, it is of much more frequent occurrence; sometimes in a favourable, sometimes in an unfavourable sense :

Φεῦ. οὐκ ἔστι θυητῶν, ὅστις ἔστ' ἐλεύθερος.  
 ἢ χρημάτων γὰρ δοῦλος ἔστιν, ἢ τύχης,

τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν  
ὑπερεμάνησαν, κάνομισαν σοφώτατον·  
καπεῖτ' ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου,

740

ἢ πλῆθος αὐτὸν πόλεος, ἢ νόμων γραφαὶ<sup>1</sup>  
εἴργουσι χρῆσθαι μὴ κατὰ γνῶμην. τρόποις.

Hec. 852.

καπὲ τῷδ' ἀνίσταται  
ἀνήρ τις ἀθυρόγλωσσος, ἵσχυων θράσει,  
ἢ Ἀργεῖος, οὐν Ἀργεῖος, ἡναγκασμένος,  
θορύβῳ τε πίσυνος κάμαθεν παρρησίᾳ  
πιθανὸς ἔτ' ἀστοὺς περιβαλέν κακῷ τινὶ.  
ὅταν γάρ ἡδὺς τοῖς λόγοις, φρονῶν κακῶς,  
πειθῇ τὸ πλῆθος, τῇ πόλει κακὸν μέγα.

Orest. 892, sq.

See also Suppl. 362–5. Orest. 933. Phœn. 727.

Ib. οἱ δὲ ἄκρομενοι, *auditores*, as sup. οἱ θεώμενοι, *spectatores*.

739. ἀντιλογίαι=ἀντιλογικοὶ λόγοι, sophisms, arguments composed for either side; method of disputing against every thing. Cf. nos in Nub. 314. 1127.

Ib. λυγισμὸς (λυγίζω), *bendings, twistings*: applied to *dancers*, (Vesp. 1487. πλευρὰν λυγίσαντος ὑπὸ ρώμης. Phil. Vit. Apoll. IV. 7. ἐπεὶ δὲ ἡκουσεν ὅτι αὐλοῦ ὑποστημάντος λυγισμὸς ὄρχοῦνται): to *wrestlers*, (Lucian de Gymnas. καὶ ὀθισμὸς καὶ περιπλοκὰς καὶ λυγισμὸς. Philost. Icon. II. p. 789. τῷ δὲ ἐπιτάσει τῶν σκελῶν ἀνειμένη χρησάμενος, οὐκ ἔφθη τὸν λυγισμὸν τοῦ Ἀρρειώνος ἐκλακτίσαι,) and to *sophistic arts*, (Plat. 3 Rep. 405, c. πάσας δὲ διεξόδους διεξελθὼν ἀποστραφῆναι τὸ λυγιζόμενος.) Cf. SPANH.

Ib. στροφῶν. Arist. Plut. 1154. στροφῶν; ἀλλ' οὐκ ἔργον ἔστ' οὐδὲν στροφῶν. Thes. 68. κατακάμπτειν τὰ στροφάς. Aesch. Suppl. 617. δημηγόρους δὲ ἡκουσεν εἰπειθεῖς στροφὰς | δῆμος Πελασγῶν. Plat. 3 Rep. 405, c. ικανὸς πάσας μὲν στροφὰς στρέφεσθαι. Tim. 43, d. πάσας μὲν στρέψας στροφὰς. Euthyd. 302, b. ἀπορόν τινα στροφὴν ἔφενγον.

740. ὑπερεμάνησαν, were delighted beyond measure.

Ib. σοφώτατον. “Ergo ex istiusmodi hominum judicio, quibus parem habet, qui pariter atque illi judicaverit.” TH.

741. ἐπαρθεὶς, elevated (in mind). Cf. nos in Nub. 43.

Ib. ἀντελάβετο τοῦ θρόνου, *claimed, seized the throne*. Plat. Protag. 317, d. ἀντιλαβόμενος τῶν βάθρων. Lys. 180, 44. ἀντιλαμβάνεσθαι σωτηρίας.

<sup>1</sup> As the Orestes of Euripides was exhibited only three years before the Rana, it is most probable that the Cleophon of our present drama is here meant. Age and reflection had perhaps taught the poet, that democracy and demagogues were not quite what he thought them in earlier days.

<sup>1</sup> λογιζόμενος, Bek., but cf. Scholia and Ruhnk. edita, p. 156.

ἴν' Αἰσχύλος καθῆστο. ΞΑ. κούκ ἐβάλλετο;  
ΑΙ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν  
ὅπότερος εἴη τὴν τέχνην σοφώτερος.

742. βάλλειν, *to cast stones, to pelt*. Vesp. 1253. ἀπὸ γὰρ οἵου γίγνεται | καὶ θυροκοπῆσαι καὶ πατάξαι καὶ βαλεῖν. 1422. ὅμολογῶ γὰρ πατάξαι καὶ βαλεῖν. Eurip. Orest. 904. πέτροις βάλλοντες. Androm. 1131. ἔβαλλον ἐκ χειρῶν πέτροις. Plat. 5 Rep. 469, e. τοῖς λίθοις οἷς ἀν βληθῶσι χαλεπαίνουσι τοῦ βαλόντος οὐχ ἀπόμενοι. Älian V. H. V. 19. Αἰσχύλος δι τραγῳδὸς ἔκρινετο δεσπειλας ἐπὶ τιν δράματι. ἔτοιμων οὖν ὅντων Ἀθηναίων βάλλειν αὐτὸν λίθοις, κ. τ. ἐ. See also Lucian I. 34. V. 238. For more recondite expressions in the Tragedians, see Aesch. Ag. 1087. Eum. 180. Soph. Antig. 36. Eurip. Phoen. 1077. Ion 1250. 1254. Bacch. 356. 1094. Heracl. 60. Hel. 1136. For the popular custom at Athens of pelting bad poets in the theatre, Kuster refers to Casaub. ad Athen. VI. 11. See also Joddrell's Euripides, I. 179.

743. δῆμος. Of the Athenian *DEMUS*, in the larger sense of the word, we have had abundant occasion to treat in the *political* plays of Aristophanes; in the present more *dramatic* one we shall restrict our illustrations to that confined sense of the word, where it implies merely a portion of the sovereign multitude collected in the temple of Bacchus, to affirm or deny whether such and such offences had or had not been committed during the festival. The opinion was given by a show of <sup>s</sup>hands, and if in the affirmative, the party accused was subsequently handed over to the ordinary tribunals in order that they might assess the damages, whether in purse or person. The preliminary action itself was termed <sup>t</sup> *προβολή*. Dem. c. Mid. 519, 25. καὶ οὐδὲ ἀν ἐπεχειρησα ἔγωγε κατηγορεῖν αὐτοῦ νῦν, εἰ μὴ καὶ τότε ἐν τῷ δῆμῳ παραχρῆμα ἔξηλεγξα. 577, 1. οἵμαι τοινυ αὐτὸν οὐδὲ τοῦ δῆμου κατηγορεῖν οὐδὲ τῆς <sup>u</sup> ἐκκλησίας, ἀλλ' ἀπερ τότε ἐτόλμα λέγειν ὅτε ἦν ἡ προβολή, ταῦτα, κ. τ. ἐ. 578, 1. ἀλλ' ἐπ' ἔκεινο ἐπάνειμι, ὅτι τοῦ δῆμου κατηγορήσει καὶ τῆς ἐκκλησίας. 580, 24. ἔτι τοινυ παρῆν, ὡ ἄδρες Ἀθηναῖοι, καὶ καθῆτο Εὔθουλος ἐν τῷ θεάτρῳ, ὅτε ὁ δῆμος κατεχειροτόνησε Μειδῶν. Also 514, 10. 583, 6. 584, 6. 586, 20.

Ib. ὁ δῆμος ἀνεβόα. Eccl. 400. κἀπειθ' ὁ δῆμος ἀναβοᾷ πόσον δοκεῖς. Eurip. Tro. 526. ἀνὰ δ' ἐβάσανεν λεώς.

Ib. κρίσιν ποιεῖν. Cf. infr. 749. and Stalbaum ad Plat. Phileb. §. 47.

<sup>s</sup> καταχειροτονία. Cf. Dem. c. Mid. 515, 2. 571, 16. 578, 24. Aesch. 61, 6.

<sup>t</sup> For a more minute account of this action, see Platner's "Der Proces und die Klagen bei den Attikern," I. 379, sq.

<sup>u</sup> This term was used for the assembly generally, the word δῆμος signifying the people who composed it. 517, 2. τοὺς πρωτάνεις ποιεῖν ἐκκλησίαν ἐν Διονύσου τῇ ὑστεραίᾳ ἐν Πανθεονι. 518, 5. καὶ προβολαὶ αὐτοῦ ἐστωσαν ἐν τῇ ἐκκλησίᾳ τῇ ἐν Διονύσου ὡς ἀδικοῦντος.

ΞΑ. ὁ τῶν πανούργων; ΑΙ. νὴ Δῖ, οὐράνιον γ' ὅσον.

745

ΞΑ. μετ' Αἰσχύλου δ' οὐκ ḥσαν ἔτεροι σύμμαχοι;

ΑΙ. ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.

ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται;

ΑΙ. ἀγῶνα ποιεῦν αὐτίκα μάλα καὶ κρίσιν

745. δὲ τῶν πανούργων, sc. δῆμος, *multitudo hominum improborum et callidorum*. Kust.

Ib. οὐράνιον γ' ὅσον sc. ἀνεβόα. Cf. infr. 1100. Vesp. 415. Bdel. μὴ κεκράγετε. Chor. νὴ Δῖ ἐσ τὸν οὐρανόν. said of any thing violent and excessive. Vesp. 1492. σκέλος οὐράνιον γ' ἐκλακτίζω. Soph. Aj. 196. οὐράνιαν ἄταν. Ant. 418. οὐράνιον ἄχος. Eurip. El. 866. οὐράνιον πήδημα. Tro. 524. ἵππον οὐράνια βρέμοντα. Cf. nos in Nub. 350. 448. and Blomf. in Pers. p. 163.

747. ἐνθάδε. Άeacus forgets his proper locality, and after the manner of the Attic stage, points to the spectators.

749. ἀγών, a (theatrical) contest. Dem. c. Mid. 520, 26. προδιαφείρας τοίνυν τοὺς κριτὰς τῷ ἀγώνι τῶν ἀνδρῶν, δύο ταῦτα ωσπερεὶ κεφάλαια ἐφ' ἄπαι τοῖς ἑαυτῷ νενεανιευμένοις ἐπέθηκεν, ἐμοῦ μὲν ὑβρισε τὸ σῶμα, τῇ φύῃ δὲ κρατούσῃ τὸν ἀγώνα αἰτιώτατος τοῦ μὴ νικῆσαι κατέστη. 532, 8. οἱ τοίνυν χοροὶ πάντες οἱ γεγνόμενοι καὶ οἱ χορηγοὶ δῆλον διτὶ τὰς μὲν ἡμέρας ἔκεινας, ἃς συνερχόμεθα ἐπὶ τὸν ἀγώνα κατὰ τὰς μαντείας ταύτας, κ. τ. ἔ. 533, 15. ὡς δὲ ἐπληρώθη τὸ θέατρον καὶ τὸν ὄχλον συνειλεγμένον εἶδον ἐπὶ τὸν ἀγώνα. So also is used the verb ἀγωνίζεσθαι. Arist. Vesp. 1479. τ' ἀρχαὶ ἔκειν' οἷς Θέσπις ἤγωνίζετο. Dem. c. Mid. 532, 16. καὶ μὴν ἴστε γε τοῦθ', ὅτι Βουλόμενοι μηδέν' ἤγωνίζεσθαι (cf. 418, 5. 420, 4. 536, 5.) ξένον οὐκ ἐδώκατε ἀπλῶς τῶν χορηγῶν οὐδὲνὶ προσκαλέσαντι τοὺς χορευτὰς σκοπεῖν, ἀλλ' ἐάν μὲν καλέσῃ, πεντήκοντα δραχμὰς, ἐάν δὲ καθίζεσθαι κελεύσῃ, χιλίας ἀποτίνειν ἐτάξατε. As the contest was preceded by a solemn procession of the Chorus to the place of action (cf. infr. 1003.), the words ἀγών and πομπὴ are often found in conjunction. Dem. c. Mid. 517, 4. τὰς προβολὰς παραδιδότωσαν (οἱ πρωτάνεις sc.) τὰς γεγενημένας ἔνεκα τῆς πομπῆς ἡ τῶν ἀγώνων τῶν ἐν τοῖς Διονυσίοις. 518, 1. Θαργηλίων τῇ πομπῇ καὶ τῷ ἀγώνι. Cf. infr. 847.

<sup>x</sup> Auger, totally mistaking the sense of the passage, translates, *s'il les force lui-même de se retirer, l'amende est de mille drachmes.* The orator, speaking of the security granted to person during the Bacchic festival, observes, that no foreigner might by law form one of the public dancers; but should a discovery take place during the actual contest, that any person, not a real citizen, had insinuated himself among the troop, the choregus's hands were so tied, that if during the ceremony he proceeded to a summons and investigation of the matter, he was liable to a fine of fifty drachmae; that fine being increased to a thousand drachmae, if he insisted upon the archon holding a judicial court upon the business.

κᾶλεγχον αὐτῶν τῆς τέχνης. ΞΑ. κἄπειτα πῶς 750  
οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου ;  
ΑΙ. μὰ Δὲ οὐκ ἐκεῖνος, ἀλλ' ἔκυστε μὲν Αἰσχύλον,  
ὅτε δὴ κατήλθε, κάνεβαλε τὴν δεξιὰν,  
κάκενος ὑπεχώρησεν αὐτῷ τοῦ θρόνου·  
νυνὶ δὲ ἐμελλειν, ως ἔφη Κλειδημίδης, 755  
ἔφεδρος καθεδεῖσθαι· κανὸν μὲν Αἰσχύλος κρατῆ,  
ἔξειν κατὰ χώραν· εἰ δὲ μὴ, περὶ τῆς τέχνης  
διαγωνιεῖσθε ἔφασκε πρός γ' Εὐριπίδην.  
ΞΑ. τὸ χρῆμ' ἄρ' ἔσται; ΑΙ. νὴ Δί', ὀλίγον ὑστε-  
ρον

Ib. ἀγῶνα ποιεῖν, to institute a contest. Lys. 911, 6. ἀγῶνα μὲν σω-  
μάτων ἐποίησε: more frequently with τιθέναι. Aeschyl. Ag. 818.  
Eurip. Ion 876. Plat. 2 Leg. 658, a. Ion 530, a.

Ib. αὐτίκα μάλα, instantly, without a moment's delay. Eccl. 20. ἡ δὲ  
ἐκκλησία | αὐτίκα μᾶλλον ἔσται. αὐτίκα δὴ μάλα. Dem. c. Mid. 521, 7.  
522, 14. 576, 12. 585, 9.

Ib. καὶ κρίσιν | κᾶλεγχον. The order of the words is inverted—  
proof (τιθέναι) of talent being of course required before judgment  
(κρίσις) can be passed.

754. κάκενος, for he (i. e. Aeschylus) had yielded to him (i. e.  
Sophocles) the state-chair: hence the kissing and hand-shaking  
on the part of Sophocles. (The verse seems very much like an  
interpolation.)

Ib. ὑπεχώρησε τοῦ θρόνου. Cf. Matth. §. 354, 8'. |

755. Κλειδημίδης. Whether this was a son, a friend, or an actor,  
instrumental in bringing out the dramas of Sophocles, is not  
known. Welcker adverts to the modesty of Sophocles, who makes  
his intentions known through means of a second person.

756. ἔφεδρος. SCHOL. a person who sits by, while certain per-  
sons are fighting, and is prepared to engage the conqueror. Aeschyl.  
Choeph. 853. τοιάνδε πάλην μόνος δὲν ἔφεδρος | διστούς μέλλει θεῖος  
Ὀρέστης | ἀψειν. To the examples given in Blomf. Gloss. add Eu-  
rip. Rhes. 119. νικῶν δὲ ἔφεδρον παῖδ' ἔχεις τὸν Πηλέων. Plat. 7 Leg.  
819, b. ἔφεδρειας τε καὶ συλλήξεως ἐν μέρει (διανομαῖ).

Ib. καθεδεῖσθαι, fut. of καθέζομαι.

757. ἔξειν κατὰ χώραν, will remain in his place, i. e. will be quiet.  
Cf. nos in Eq. 1306.

759. τὸ χρῆμ' ἄρ' ἔσται; will the thing really take place? τὸ χρῆμ',  
Rav. Bek. τί χρῆμ', Dind. τι χρῆμ'; ἄρ' ἔσται; (h. e. quid rei est?  
num fiet?) TH.

κάνταῦθα δὴ τὰ δεινὰ κυνηθήσεται.

760

καὶ γὰρ ταλάντῳ μουσικὴ σταθμήσεται.

ΞΑ. τί δέ; μειαγωγήσουσι τὴν τραγῳδίαν;

ΑΙ. καὶ κανόνας ἔξοισουσι καὶ πήχεις ἐπῶν,

760. “κάνταῦθα δὴ, et quidem illo ipso in loco (in regia Plutonis) τὰ δεινὰ, grave certamen, κυνηθήσεται, excitatum it.” DIND.

761. ταλάντον (τλάω), scales. Ἀesch. Pers. 351. ἀλλ’ ὅδε δαίμων τις κατέφθειρε στρατὸν, | ταῦλαντα βρίσας οὐκ ἵστορρόπῳ τύχῃ. Suppl. 801. σὸν δὲ ἐπίπαν ζυγὸν ταλάντου. (Cf. infr. 1333, 1346.)

Ib. μουσικὴ, here, poetry, or the poetical faculty. Ach. 817. ὁ ταχὺς ἄγαν τὴν μουσικὴν, an extemporary poet.

Ib. σταθμᾶσθαι, to weigh. Plat. 1 Leg. 643, c. μετρεῖν ἡ σταθμᾶσθαι. On future middle passives, such as σταθμήσεται, see Monk's Hippol. 1458., and cf. infr. 1333.

762. μειαγωγῶν (μεῖον, ἄγειν), Gl. ζυγοστατεῖν, to lay in the scales. The poet humorously forms his verb from the μεῖον, or lamb which was offered on the occasion of admitting Athenian children into their phratriae. This victim was bound to be of a certain weight, (the parent offering it being otherwise liable to a γ fine:) and the weight was accordingly subjected to a close examination, the members of the phratry on such occasions being used to exclaim in jest, μεῖον, μεῖον, too little, too little. The ceremony itself took place on the third day of the feast of Apaturia. (A long and interesting description of a genethliac feast of this kind is to be found in the Ion of Euripides, the long narrative, however, being with singular impro priety put into the mouth of a person fraught with news which did not admit of a moment's delay on his part. Ion 1136, sq.)

763. From the following display of tools it will be seen, that the tragedies of the contending bards were not only to be weighed, but to be accurately measured.

Ib. κανὼν, a piece of wood by which the straight position of an object is ascertained, a ruler. Av. 999. 1002. 1004. Soph. Ενομ. III. 5. ὥστε τέκτονος παρὰ <sup>z</sup> σταθμῆν ἰδόντος ὄρθούται κανὼν. Eurip. Herc. F. 948. Κυκλώπων βάθρα | φοίνικι κανόνι καὶ τύκοις ἡρμοσμένα. Troad. 6. πύργους ὄρθούσις ἔθεμεν κανόσιν. ib. 820. κανόνιων τυκίσματα. Eurysth. fr. 7. οὖν οἵδε ὅτῳ χρή κανόνι τὰς βροτῶν τύχας | ὄρθως ἀθρήσαντ' εἰδέναι τὸ δραστέον. Non. Dionys. V. 62. καὶ νηὸς ἐτέλεσσε θεῶν, καὶ δώματα φωτῶν, | τορνώσας κανόνεσσι. Lucian (de Ione) IX. 51. κανόνα γοῦν οἱ πολλοὶ ὄνομάζοντις αὐτὸν, εἰς τὴν ὄρθοτητα τῆς γνώμης ἀποβλέποντες.

<sup>y</sup> The fine incurred by deficiency of weight is thus alluded to in a fragment of our poet's Δράματα, (277. ap. Dind.)

ἀλλ' εὐχομαι "γωγή" ἐλκέσαι σε τὸν σταθμὸν,  
ἴνα μή με προσπράττωσι γραῦν οἱ φράτορες.

<sup>z</sup> See Blomf. Gloss. in Agam. p. 271.

καὶ πλαισια ἔυμπηκτα πλινθεύσουσί γε,  
καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης  
κατ' ἔπος βασανιεῦν φησι τὰς τραγῳδίας.

ΞΑ. ἡ που βαρέως οἷμαι τὸν Αἰσχύλον φέρειν.

ΑΙ. ἐβλεψε δὲ οὖν ταυρηδὸν ἐγκύψας κάτω.

ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα; ΑΙ. τοῦτ' ἦν δύσκολον.

Ib. πήχεις (*πῆχυς, εως*, gen. plur. *πηχέων*. Herodot. II. 149. 168. 175. Plat. I Alcib. 126, d. Tim. 75, a.) ἐπῶν, *Versellen*, yard-measures for verses. WELCK. VOSS. κανόνες and πήχεις both belong to ἐπῶν.

764. πλαισιον, *an oblong square*. Ib. σύμπηκτος (*συμπηγνύναι*), well bound together. Ib. πλινθεύειν (*πλίνθος*), to form in the fashion of bricks. Thiersch punctuates καὶ πλαισια, ἔυμπηκτὰ πλινθεύσουσί γε, giving the sense of *for* to the particle *γε*, and referring for authority to Elmsley ad Eurip. Iph. T. 448.

765. διαμέτρους, *tools for drawing diameters*. PASS. *compasses*. WELCK. διάμετρος, ἡ ἐν τῷ κύκλῳ κέντρον τέμνοντα μέσον γραμμή. διαβήτης, σταφύλη ὅπερ ἐστὶν ὄνομα παρὰ τοῖς ἀρχιτέκτοσιν ἐπὶ τῆς καθιεμένης μολύβδου τιθέμενον. SCHOL. σταφύλη μὲν τεκτονικὸν σκένος βαρυτόνως. EUSTATH. p. 906, 56.

Ib. σφῆνες, *wedges*, used for breaking wood and stone: hence, *metaph.* wedges, by which six-footed words and lofty sentences were to be split.

766. κατ' ἔπος, for καθ' ἕκαστον ἔπος, *separate words or verses*. Cf. infr. 790. 845. 913. 1163. 1375. (where sometimes *words*, sometimes *verses* is to be understood.)

Ib. βασανιεῦν. Plat. Euthyd. 307, b. αὐτὸν τὸ πρᾶγμα βασανίσας καλῶς τε καὶ εὖ. Phileb. 19, d. ἵν' ἐν μνήμῃ παρακείμενα ἐκάτερα βασανίζεται.

767. βαρέως φέρειν. Arist. Eccl. 174. ἄχθομαι δὲ καὶ φέρω | τὰ τῆς πόλεως ἄπαντα βαρέως πράγματα. Aesch. Eum. 761. βαρυστόνως φέρειν. Dem. c. Mid. 550, 7. ἐνηνοχώς χαλεπῶς. 555, 6. ἀγανάκτειν καὶ βαρέως φέρειν.

768. ταυρηδὸν (ap. Plat. Phædon, 117, b. *with a tranquil and undisturbed countenance*;) here rather, *wildly, sternly*. (Eustath. 881, 19, ταυρηδόν ἐπίρρημα παρὰ τῷ κωμικῷ ἀντὶ τοῦ ἀγρίως.) Non. Dionys. XXI. 107. Νυσιάδες ταυρηδὸν ἐμυκήσαντο γυναῖκες. Cf. Aesch. in Choeph. 269. Soph. Aj. 322. Eurip. Med. 91. 191. See also Creuzer, Symb. IV. 131. For adverbs formed like ταυρηδὸν, cf. infr. 788. and Creuzer's Dionysus, I. 11.

Ib. δὲ οὖν. Rav. Dind. γοῦν, BEK. TH.

Ib. ἐγκύψας (=κάτω κύψας, Vesp. 279.), having put down his head. Plat. 2 Rep. 359, d. καθ' ἄς (*θυρίδας*) ἐγκύψαντα ἰδεῖν ἐνόντα νεκρόν. 8 Rep. 555, e. ἐγκύψαντες οὐδὲ δοκοῦντες τούτους δρᾶν.

σοφῶν γὰρ ἀνδρῶν ἀπορίαν εύρισκέτην.

770

οὕτε γὰρ Ἀθηναίουσι συνέβαιν' Αἰσχύλος,

**ΞΑ.** πολλοὺς ἵστως ἐνόμιζε τοὺς τοιχωρύχους.

**ΑΙ.** λῆρόν τε τᾶλλ' ἡγεῖτο τοῦ γνῶναι πέρι

φύσεις ποιητῶν· εἴτα τῷ σῷ δεσπότῃ

ἐπέτρεψαν, ὅτι τῆς τέχνης ἔμπειρος ἦν.

775

ἄλλ' εἰσίωμεν ὡς ὅταν γ' οἱ δεσπόται

ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

771. συνέβαινεν. Gl. ἔχαιρεν, ἀπεδέξατο αὐτοὺς, had intercourse with. PASS. Eurip. Hel. 1015. ἡ Κύπρις δὲ ἐμοὶ | ἰλεώς μὲν εἴη, συμβέβηκε δὲ οὐδαμοῦ. Eurip. Androm. 424. εἰς ἔνυμβασιν δὲ χρή σε καὶ σὴν παῖδες ἄγειν.

773. λῆρόν τε τᾶλλα, κ. τ. ἐ. Thiersch translates: *præterea nihil nisi nugas agi censebat in dijudicandis poetarum ingeniis.* Brunck: *præterea nihil nisi meras nugas eos censebat in dignoscendis poetarum ingeniis.* The following version and explanation of this and a preceding verse are submitted to the reader's judgment. "For Aeschylus was not upon good terms with the Athenians, and the rest of the world (τᾶλλα. Lysist. 860. λῆρος ἔστι τᾶλλα πρὸς Κινησιαν. See also Nub. 365. Soph. Antig. 1170.) he considered mere triflers (λῆρον) in a knowledge of poetical qualifications." The decision therefore is to be left to a third person. (The side-compliment thus paid to the Athenians is equally delicate and just: for what other nation in the world could compete with them, as far as the drama and the stage were concerned?)

Ib. λῆρον, a trifler. Plat. Theat. 176, d. ἀγάλλονται γὰρ τῷ ὄντεις καὶ οἴονται ἀκόνειν ὅτι οὐ λῆρος εἰστι. Charm. 176, a. συμβούλευσαμὲν ἀντέμεν λῆρον ἡγεῖσθαι εἶναι. Lucian VI. 299. ἕα χαίρειν τὸν λῆρον ἐκεῖνον ποιήν. Cf. sup. 645.

Ib. γνῶναι=διαγνῶναι, to discriminate between.

774. φύσεις ποιητῶν. By the comprehensive word φύσεις we are to understand, I think, not only the natural talents of poets, but the bearings of their minds on all great matters of political, moral, and religious import.

775. ἐπέτρεψαν. Soph. Antig. 1107. δρᾶ νῦν τάδ' ἐλθὼν, μηδὲ ἐπ' ἀλλοισι τρέπε.

Ib. ἔμπειρος. Aesch. Pers. 604. κακῶν ἔμπειρος. Soph. OEd. Col. 752. οὐ γάμων ἔμπειρος.

776. οἱ δεσπόται, masters generally; here more particularly Pluto and Bacchus, the first being the master of Aēacus, the second of Xanthias.

777. σπουδάζειν, majori cum studio graves res agere. DIND.

Ib. κλαύμαθ' ἡμῖν γίγνεται, verbera (effectus, κλαύματα, pro causa) nobis

XO. ἡ πον δεινὸν ἐριθρεμέτας χόλον ἔνδοθεν ἔξει,

*parata sunt, nisi adsimus.* DIND. *Quando gravius aliquid heri moluntur, nos servi plorabimus.* TH. (Xanthias and Æacus here quit the stage, never to return ; and must they go ungreeted ? “ The word which hath been, and which must be—the sound which makes us linger” go with them ! “ Fare ye well.” Even when the comic stage sank from its high estate (unseating, for instance, a demagogue here, or making a potentate sit uneasy there), and fell to the humbler task of delineating domestic life, a brace of pleasanter lacqueys is not easily to be found ; and yet the *Syrus* of Terence and the *Scrub* of Farquhar are vividly in our recollections !)

778. Hitherto the humour of this play has been of that general and universal nature, that little previous knowledge was required on a reader’s part for enabling him to enter into it, and not much on an editor’s. The illustration of a word or phrase, the explanation of a ceremonial rite, or an historical event, were all that was demanded ; and the more briefly these were dispatched, the less offensively an annotator seemed to interfere between his reader and the full enjoyment of his author’s text. But something more will now be required on the part of both to ensure a full zest of the scenes which follow ; a deep knowledge of the Greek Tragic stage, and more particularly of the writings of the two contending bards. It will be the object of the following notes to supply that knowledge as fully as possible.

Ib. ἡ πον δεινόν. If the metre of the following chorus is strictly Æschylean (cf. sup. 652. infr. 1083.), its diction and imagery belong not less to the same school. The general object is clearly to give a little preliminary sketch of the ensuing combat—of the topics which will be brought forward,—the language in which it will be conducted on both sides, with various hits at the respective manners and dispositions of the two combatants. Himself a hero, Æschylus was passionately fond of the heroic life : hence in his dramas predominate the spear, the helm, the trumpet, the charger, and all the paraphernalia of war. His imagery from animal life is of the same pugnacious character : the wolf, the dragon, the eagle, the wild boar, and above all the monarch of the woods, are among his favourite appeals. (Prom. 664. S. c. Th. 53. 133. 377. Ag. 696. 803. Ch. 241. 415. 925. 1034.) The delight of Euripides was to bring down the drama from the circle of heroic life to that of the domestic ;—hence the ignominious missiles here put into his hands ;—shavings, leather-parings, the sweepings and refuse of artizanship of every description. In Æschylus all is original and native : in Euripides much is borrowed from the schools, and elsewhere. *Mind* is the predominant genius of the first : *Tongue* is the favourite instrument of the latter. Many nicer distinctions are left to the reader of the original. That the *spirit* of this remarkable piece of composition is not wholly

*ηνίκ' ἀν ὁξυλάλου περ ἵδη θήγοντος ὁδόντας*

unattainable in the English language, will be seen from the masterly piece of translation appended to it. An editor's humbler task consists in explaining its details; and if this is done somewhat minutely, a two-fold purpose was had in view; that of making the reader more intimately acquainted with the humour of Aristophanes, and also of preparing him for a better acquaintance with a poet, who has a double claim upon his reverence; that of being at once the originator of almost the noblest species of intellectual enjoyment which the world has ever known, and of being himself almost the greatest master in that art.

Ib. ἐριθρεμέας, epithet of Jupiter (Il. XIII. 624. Hes. Theog. 601.), here applied to Æschylus, as the Scholiast observes, on account of the *loud-thundering* sound of his language. That Æschylus was not indisposed to compounds of this kind either in their natural or Doric form, cf. Ag. 56. (*όξυβας*), Ch. 63. (*παναρκέας*), ib. 595. (*παιδολύμας*). ib. 927. (*πυθοχρότας*), Pers. 30. (*τοξοδάμας*), &c. &c.

Ib. χόλον ἔξει. Soph. Tr. 269. ὡν ἔχων χόλον. Eurip. Hec. 1100. μέγαν χόλον σοι καὶ τέκνουσιν εἶχεν.

779. "When he (i. e. Æschylus) perceives his quick-speaking rival (i. e. Euripides) whetting his teeth."

Ib. ὁξυλάλος (λαλέω), *quick-speaking*. (Æsch. Ch. 21. ὁξύχειρι σὺν κτύψῃ, *solo qui ex manibus celeriter pulsantibus oritur*. Stanley observes, that ὁξύς in composition denotes velocity or agility.) Among the minor difficulties which a student encounters in the perusal of his Æschylus, the numerous compounds in *ος* and *ης*, sometimes with an active, sometimes with a passive voice, occasionally with the additional difficulty of an accusative attached to the former, is not the least. The reader's time will not, I think, be mispent, if we carry him through the Agamemnon for the purpose of illustrating two of these positions. Of compounds in *ος* with an active sense, we find, among others, 10. ἀνδρόβονλος, *virilia ineuns consilia*. 11. *vixitiplagktos*, *qui noctu excitat*. 150. *tekunótopos*, *paenam ob filiam exigens*. 186. *ðúστορμος*, *in portu male detinens*. 207. *πανσάνεμος*, *ventos sedans*. 218. *γυναικόποινος πόλεμος*, *bellum ad paenas ob mulierem raptam exsequendas susceptum*. 352. *πανάλωτος*, *omnia capiens*. 546. *οἰωνοκτόνος*, *aves interficiens*. 619. *κακάγγελος*, *mala nuncians*. 1454. *αἷματόλοιχος*, *sanguinem lambens*. 1490. *κουροβόρος*, *natos vorans*. 1565. *ἀλληλοφόνοι*, *alter alterum cædens*. Of passive or intrans. forms, we find *οἰωνόθροος* (55.), *τριτόσπονδος* (237.), *τηλέπομπος* (291.), *γυναικοκήρυκτος* (471.), *ἀρχαιώπλοοτος* (1010.), *ἀκρεστος* (1302.), *δακτυλόδεικτος* (1303.). We finish our note with a few instances of Æschylean compounds or simples, followed by an accusative, or other cases. Ag. 102. *θυμοβόρος φρένα λύπη*. 1058. (*στέγην*) *πολλὰ συνίστορα κακά*. Choeph. 23. (Kl.) *χοάς προπομπός*.

ἀντιτέχνουν τότε δὴ μανίας ὑπὸ δεινῆς  
ὅμματα στροβήσεται.

ἔσται δὲ ιππολόφων τε λόγων κορυθαίολα νεύκη,  
σχινδαλάμων τε παραξόνια, σμιλεύματά τ' ἔργων,

780

Ib. 145. ἀπότροπον ἄλγος ἀπεύχετον (*quod avertit dolorem abominandum*). Ib. 592. ἐπ' ἀνθρὶ δήσισιν ἐπικότῳ σίβας (*qui venerationem ira injicit*). Ib. 763. ἐπιφορώτατος πρᾶξιν οὐρίαν. Prom. Vinct. 592. ἀχέτας ὑπνοδόταν νόμον. 939. ἅπορα πόριμος. Eum. 348. καταφέρω ποδὸς ἀκμὰν, | σφαλερὰ ταυνδρόμοισι | κῶλα δύσφορον ἄταν (where see Scholefield). Pers. 974. μυρία μυρία πεμπάσταν. Ag. 414. βέβακεν δψις οὐ μεθύστερον | πτεροῖς ὄπαδοις ὑπνου κελεύθισι, (where, as Klausen observes, κελεύθισι is a dative governed of ὄπαδοις.)

Ib. ίθεν ἀντιτέχνουν. Thiersch quotes as similar constructions Soph. Trach. 394. δίδαξον, ὡς ἔρποντος εἰσορῆς ἔμοῦ. Xen. Mem. I. 1. 11. οὐδεὶς δὲ πώποτε Σωκράτου οὐδὲν ἀσεβὲς οὐδὲ ἀνόσιον οὔτε πράττοντος εἶδεν οὔτε λέγοντος ἤκουσεν. See also Matthiae, §. 548. 1.

Ib. θήγοντος ὁδόντας. The imagery is derived from wild boars preparing for battle. Lysist. 1254. ἀμὲ δ' αὐτὸν Λεωνίδας | ἀγεν ἢ περ τὸς κάπρως | θάγοντας, οἴω, τὸν ὁδόντα. II. XI. 415. οὐδέ τ' εἰσι βαθεῖτε ἐξ ἔνδοχοι, | θήγων λευκὸν ὁδόντα μετὰ γναυπτῆσι γένυσσιν. XIII. 474. αὐτάρ ὁδόντας | θήγει, αλέξασθαι μεμάδες κύνας ἥδε καὶ ἄνδρας. Eurip. Phoen. 1395. κάπροι δὲ ὅπως θήγοντες ἀγρίαν γέννυν.

780. μανίας ὑπό, for very rage and madness. infr. 819. ὑπ' ὀργῆς. Ach. 689. ὑπὸ γύρως. Plut. 307. ὑπὸ φιληδίας. Ibid. 818. ὑπὸ τρυφῆς. Ib. 1174. ὑπὸ λιμοῦ. Lys. 792. ὑπὸ μίσους. Vesp. 106. ὑπὸ δυσκολίας. Av. 1300. ὑπὸ φιλοριθίας. Pax. 25. ὑπὸ φρονήματος.

781. ὅμματα στροβήσεται, oculos suos distorquebit. DIND. Aesch. Ag. 1186. ὑπ' αὐτὸν με δεινὸς ὄρθομαντείας πόνος | στροβεῖ. Ch. 196. οἵσιςιν ἐχειμῶσι, ναντίλων δίκην, | στροβούμεθ'. 1039. τίνεις σε δόξαι ... στροβούσισ;

782. The word-weapons of Aeschylus are referred to throughout this verse, as those of Euripides are in the following.

Ib. ιππολόφων λόγων, *high-crested*, i. e. *boldly-formed words*. The epithet ὑψιλόφων is of frequent occurrence in the Dionysiacs. II. 32. III. 17. VI. 188. XIII. 234. XXIII. 191. XXV. 71. XLVIII. 14.

Ib. κορυθαίολα (κόρυς, αἰόλλω), *giving quick movements to the helmet*. (II. II. 816. κορυθαίολος Ἔκτωρ.) “non solum celeres contentiones, sed etiam multifidas indicat multigeneresque.” Th. Non. Dionys. XXV. 150. XXVII. 10. XLV. 219. XLVII. 595.

783. σχινδαλάμος, Att. for σκινδαλαμός, *a piece of wood split and sharpened at the point; a shingle, or tile of wood for roofing houses*. σχινδαλάμων, Gl. λεπτολογιῶν.

Ib. παραξόνιος, οὐ (άξων), *near the axle*. Some process of a Greek carpenter's shop is most probably here required for exact interpre-

φωτὸς ἀμυνομένου φρενοτέκτονος ἄνδρὸς

ῥήμαθ' ἐπποβάμονα.

785

φρίξας δ' αὐτοκόμου λοφιᾶς λασιαύχενα χαίτην,

tation. The text appears to speak of a piece of timber subjected to a quick rotation, little sharp pieces of wood flying off from the centre in quick succession. I subjoin the interpretations of the Scholiast, Passow, Dindorf, and Thiersch. SCHOL. κινδυνώδη, ἀπὸ τοῦ ἔξοντος. δεὶ γὰρ τὸ μέρος τοῦτο κινδυνεύει. Passow says, that σχινδαλάμων παραξόνια appears to be *quick circular rotations of shingles*. So also Dindorf: “παραξόνια σχινδαλάμων dicuntur rotationes (agitationes) audaces scindularum tenuium (argumentationum subtilium).” Thiersch renders σχινδαλάμοι, *subtiles argutiae, παραξόνια audaciter dicta*, quæ loquenti pericula conflare possunt.’

Ib. σμιλεύμα *(σμιλεύειν, to cut with the σμίλη, any instrument used for cutting into small pieces, as the paring-knife of the shoemaker, the chipping-axe of the carpenter; also a surgeon's lancet, &c.),* any thing cut small, sweepings, refuse. “Voci subest notio *minuti et supervacanei, necnon subtilitatis.*” TH. The allusion is to the *minutiae* which Euripides exhibited in his tragedies. Spanheim quotes in illustration Julian Or. IV. p. 77. ἐργάτης γάρ ἔστι καὶ τούτων ἀγαθὸς, οὐκ ἀποσμιλεύων οὐδὲ ἀπονχίζων ῥήματα, est enim et dicendi peritus artifex: non ita tamen ut verba sua minute velut scalpro concidat et ad unguem exigat.

784-5. φωτὸς (i. e. Euripides, the *wight*) ἀμυνομένον ῥήμαθ' ἐπποβάμονα φρενοτέκτονος ἄνδρὸς, (i. e. Aeschylus the *man*).

Ib. ἀμύνεσθαι, *to ward off, to repel.*

Ib. φρενοτέκτων, an artist who derives his materials from his own mind, not from other sources; *mind-working*. It is perhaps scrutinizing matters too closely to seek for examples in Aeschylus of every species of compound adjective here produced; yet I doubt if in either of the other tragedians so many can be found terminating in *ων*, as with him. What, for instance, do we find in his Persæ (and the play has been taken at a venture for examination)? v. 33. πολυθρέμμων. 94. ἀλκιφρων. 100. φιλόφρων. 119. μελαγχίτων. 186. ἐνείμων. 717. ἐναίων. 774. ἐνδαιμών.

785. ἐπποβάμονα, *horse-mounted, i. e. high-flown, high-sounding, bombastic, pomposus.* Aesch. Prom. 830. τὸν μουνῶπα στρατὸν Ἀριμαστὸν ἐπποβάμονα. Suppl. 280. ἵνδοντας τὸν ἀκούω νομόδας ἐπποβάμοσιν | εἶναι καμῆλοις ἀστραβιζούσταις. Ejusd. Sisyph. fr. 210. λεοντοβάμων ποὺ σκάφη χαλκίλατος;

786. The next four verses are descriptive of Aeschylus, as the last four of Euripides.

Ib. φρίξας .. χαίτην. The imagery is derived from Homer and Hesiod. Od. XIX. 446. δοὺς | ἀντιος (σὺν sc.) ἐκ ἔνλόχοιο | φρίξας εὖ λοφιήν. Hes. Scut. 391. ὁρθὰς δὲ ἐν λοφιῇ φρίσσει τρίχας. Il. XIII. 473. φρίσσει δέ τε νῶτον ὑπερθεν. Hes. Scut. 171. φρίσσον γε

δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἦσει

μὲν αὐχένας ἄμφω. Non. Dion. I. 19. εἰ δὲ λέων φρίξειν, ἐπαυχενίην τρίχα σείων.

Ib. αὐτόκομος, (self-haired, or, by nature covered with hair. Prom. 309. αὐτόκτικος, non manu factus, sed sponte natus.) Compounds with αὐτὸς are very common in Aeschylus : S. c. Theb. 73<sup>i</sup>. αὐτοκτόνως, a se mutuo interficti. 732. αὐτοδάκτοι. 848. αὐτόδηλα. 910. αὐτόστονος, sua mala gemens. 911. αὐτοπήμων, in se infortunia habens. 1055. αὐτόβουλος, contumax. Ag. 519. αὐτόχθων (cum ipsa terra, i. e. patria. Scholef.). 961. αὐτόμαρτς, qui ipse sibi testis est. 963. αὐτοδίδακτος. 1059. αὐτοφόνος, qui se vel suos perimit. 1562. θανάτοις αὐθένταισιν. 1625. αὐτοκτόνως. Choeph. 745. αὐταρκής, ipse sibi sufficiens. Eum. 163. αὐτόστυτος, αὐτόκλητος. 322. αὐτονργία. Suppl. 8. αὐτογενῆ. 63. αὐτοφόνως. Fr. Inc. 78. αὐτορέγμων. 81. αὐτόθηκτον. This compound form, for whatever reason, is still more abundant in the Dionysiacs. I mention a few examples : αὐτοπαγής, αὐτοτελής, αὐτόφυτος, αὐτοελικτος, αὐτοπαθής, αὐτοκός, αὐτολόχευτος, αὐτογόνος, αὐτάγγελος, αὐτοβόητος, αὐτοφόρτος, αὐτοκύλιστος, αὐτοτέλεστος, αὐτόσπορος, αὐτόχυτος, αὐτόρρυζος, αὐτοβαφής, αὐτογένεθλος, αὐτόστυτος, αὐτοτόρος, sed jam satis.

Ib. λοφιά. Non. Dion. XI. 66. πὴ μὲν ὀρεστιάδος λοφιῆς ἐπιβήμενος ἄρκτου, | θηρὸς ἐπειγομένης βλοσυρήν ἀνεστέρας χαίτην.

Ib. λασιαύχην (λάσιος, αὐχήν), bushy, thickly covered with hair. Hom. Hymn. Merc. 224. οὐδέ τι κεν ταύρου λασιαύχενος ἔλπομαι εἴναι. Soph. Ant. 351. λασιαύχεν' ἵππον.

Ib. χαίτα. Aeschyl. Ch. 174. Soph. Aj. 633. Eurip. Phæn. 1136. λεόντος δέρος ἔχων ἐπ' ἀσπίδι | χαίτῃ πεφρικός : frequent in the latter poet. Non. Dion. VI. 184. ὁρθώσας πυκνῆσι κατάσκιον αὐχένα χαίταις.

787. ἐπισκύνιον (σκύνιον). Eustath. 1581, 6. τὸ ἐπάνω τῶν ὄφαδλῶν μέρος ήτοι δέρμα. II. XVII. 136. πᾶν δέ τ' ἐπισκύνιον κάτω Ἑλκεται, ὅσσε καλύπτων. Theoc. Idyl. XXIV. 116. τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ. Pollux IV. 137. ἐπισκύνιον μετέωρον. Frons, supercilium.

Ib. ἐπισκύνιον ξυνάγων, contracting his brow, as persons and animals do under feelings of rage or indignation.

Ib. βρυχώμενος (βρυχᾶσθαι), properly, to roar as a lion. Soph. Aj. 322. ὑπεστέναζε, ταῦρος ὡς, βρυχώμενος, (where see Hermm.)

a " The third time, however, that he (Aristomenes) fell into the hands of his enemies, they cut open his breast, and found a hairy heart (λάσιον κῆρ)." Müller, Dor. I. 163.

b τοῦ δὲ κορυσπομένου φυῆς πολυειδέει μοοφῆ  
ώρυγὴ κελάδησε λύκων, βρύχημα λεόντων,  
ἄσθμα συνῶν, μύκημα βοῶν, σύργυμα δρακόντων,  
πορδαλίων θρασὺ χάσμα, κ. τ. ἐ. Dionys. II. 252.

Βρυχήμα δὲ λέοντες δμοζήλων ἀπὸ λαιμῶν  
μυστικόλων ἀλαλαγμὸν ἐμμήσαντο Καβείρων  
ἐμφρονα λόσσαν ἔχοντα. Ibid. III. 72.

*ρήματα γομφοπαγῆ, πινακηδὸν ἀποσπῶν*

Tr. 906. Βρυχάτο μὲν βωμοῖσι προσπιπτοῦσα. ΟΕδ. R. 1265. δεινὰ  
Βρυχηθεὶς τάλας. Non. Dion. XXV. 309. οὐα λέων βρυχάτο. Eurip.  
Hel. 1572. δᾶλλ' ἔξεβρυχάτ.

Ib. ἡσει (λέναι) ρήματα. Aesch. Ch. 555. φωνὴν ἥσομεν. Soph. Ant.  
1211. ἐπος ἦσι δυσθρήνητον. Eurip. Hec. 338. πάσας φθογγὸς λεῖσα.  
Herc. F. 1298. φωνὴν γὰρ ἡσει χθὼν, ἀπεννέπουσά με | μὴ θιγγάνει γῆς.  
Add Aesch. Pers. 641. 935. Choeph. 809. (μεθήσομεν). Non. Dion.  
II. 368.

788. γομφοπαγῆς (*γόμφος, πτηγνύναι*), *made fast with nails*. (SCHOL. πολυσύνθετα, σκληρὰ καὶ ἄχον ποιοῦντα.) What has been above said (v. 779.) respecting Aeschylean compounds in *os*, will nearly apply to Aeschylean compounds in *ης*. To confine ourselves to the Agamemnon and Choeph.: what specimens of these compounds do we find in those dramas? In an *active* sense (restricting ourselves to such words as bear the mark of the Aeschylean mint) we find, 51. δεμνιοτίρης, *cubile servans*. 62. γυνοβαρῆς, *membra delassans*. 121. λαγοδάτης, *qui lepore vescitur*. 181. κεναγῆς, *vasa evacuans*. 450. παλιτυχῆς, *qui fortuna mutationem affert*. 990. ὁρθοδάης, *rectam viam cognoscens*. 1140. πολυκανῆς, *multos cædens*. 1401. φονολιβῆς, *cruorem stillans*. 1511. δομοσφαλῆς, *domum labefactans*. 1618. ἀρχηγῆς (dicitur ea res, unde origo alias cuiusvis rei ducitur). Choeph. 46. θροστυγῆς, *mortales exosus*. 66. χερομυσῆς, *manus polluens*. 440. πολυστινῆς, *multum lœdens*. 540. ἀμφιτάρβης, *undique terrens*. 591. θηλυκρατῆς, *fæminis imperans*. 595. παιδολύμης, *filium perdens*. 597. πυρδάης, *igneum accendens*. 989. ἀργυροστερῆς, *argento privans*. Pass. or intr. Ag. 33. εὐφιλῆς, *amicabilis*. 127. δημοπληθῆς, *opibus publicis abundans*. 189. παλιμῆκης, *prælongus*. 380. αἰνολαμπῆς, *horrendum splendens*. 383. μελαμπῆς, *cui nigror concretus est*. 445. νυκτηρεφῆς, *nocte occultus*. 766. δουμοπρεπῆς, *similem speciem præ se ferens*. 1109. φρενομανῆς, *mente furibunda*. 1245. λιμόθης, *fame enectus*. 1418. ἰστοτρίβης, *qui circa malum (ship-mast) versatur*. 1606. δημορριφῆς, *a populo jactatus*. It would be easy to multiply this list from other plays, but the above will suffice to shew at what the humour in the text, as far as mere diction goes, is directed. Cf. infr. 805–6.

Ib. πινακηδὸν (*πίναξ*), *plank-fashion*. Schol. ἀποσπῶν τὰ ρήματα ὥσπερ πίνακας ἀπὸ πλοίων. πινακίδες δὲ αἱ μεγάλαι σανίδες τῶν πλοίων. What the Scholiast means by this I do not profess to understand. It appears to me that a much better sense would be elicited by punctuating after the word *πινακηδὸν*, instead of putting a comma, as Thiersch and Dindorf do, after the word *γομφοπαγῆ*. We should then have Aeschylus “uttering words made fast with nails, after the manner of ship-timbers”—the ship timbers implying the gene-

<sup>c</sup> The word *γόμφος*, and the compound forms of it, appear to have been favourite terms with Aeschylus. Suppl. 921. τῶνδ' ἐφήλωται τορῶν | γόμφος διαμπάξ. Sept. c. Th. 537. Σφίγγ' ὀμόσιον προσμεμηχανμένην | γόμφοις. Suppl. 825. γομφοδέτῳ δορὶ. Pers. 71. πολύγομφον ὅδισμα. Suppl. 434. γεγόμφωται.

γηγενεῖ φυσήματι·

ἔνθεν δὴ στοματουργὸς ἐπῶν βασανίστρια λίσπη 790  
γλῶσσ', ἀνελισσομένη φθονεροὺς κινοῦσα χαλινοὺς,

ral solidity of the Æschylean diction, the nails implying the fastenings by which his many compound terms were effected. The word itself is perhaps formed after such Æschylean adverbs, as Pers. 63. ἡμεράλεγδον. 395. μολπῆδον. Sept. c. Th. 317. ἵππηδον. Fr. 45. λυκῆδον. The Dionysiacs present a formidable list of adverbs of this form. I. 160. σπειρῆδον. I. 195. ἐλικῆδον. I. 290. σφαιρῆδον. I. 358. ὀκλαδόν. I. 436. στοιχῆδον. II. 175. στεφανῆδον. II. 197. βοτριδόν. III. 247. κρουνῆδον. IV. 95. ἀμφαδόν. V. 254. βομβῆδον. VI. 117. ἴππηδον. VI. 257. ποταμῆδον. VI. 283. χανδόν. VII. 115. μετρῆδον. XII. 348. ἔκταδόν. XV. 1. νεφελῆδον. XVII. 335. πυργῆδον. XXI. 93. καναχῆδον. XXI. 107. ταυρῆδον. XXIV. 224. ἀγελῆδον. XXVII. 243. παστουδόν. XXIX. 79. βοιξῆδον. XXIX. 151. παρακλιδόν. XXIX. 311. βρυχῆδον. Add from Herodot. III. 13. κρεούργηδον. Arist. Lysist. 309. κρητῆδον.

Ib. ἀποσπῶν, *withdrawing them—whence?* Not, as the Scholiast says, from ships, but from the bottom of his lungs.

789. γηγενῆς, *gigantic*. Prom. Vinct. 359. τὸν γεγενῆ τε Κιλικίων οἰκήτορα ἄντρων ἵδων ἄκτειρα, (where see Blomf. Gloss.).

Ib. φύσημα, *breath, blast*. Eurip. Ph. 1452. φύσημ' ἀνεὶς δύστλητον. Hipp. 1206. ποντιῷ φυσήματι. Non. Dionys. I. 414. οἰδαλέγη φύσημα παρηὖτι λεπτὸν λάλλων. Ib. 517. II. 455.

790. στοματουργός (*στόμα, ἔργον*), *mouth-working*, in opposition to the *mind working* of Æschylus. For some observations on compounds with ἔργον (and to the examples there given add φασγανουργὸς, Choeph. 636.), see Preface to Blomf. Persæ, p. 30.

Ib. ἐπῶν βασανίστρια (fem. of βασανίστης, as φαιδρύντρια (Æsch. Choeph. 747.) fem. of φαιδρυντῆς), *word-torturer, examiner, prover*. Cf. sup. 766.

Ib. λίσπη γλῶσσα, *smooth by being well worn*. Phot. Lex. p. 166. ἡ ἐπιτετριμμένη. Plat. Conviv. 193, a. λίσπαι . . calculi in medio incisi et usu detriti. ΤΙΜΕΛΟΣ. Thiersch renders it, *lingula imbecillis ac tenuis*, quæ verba Æschylea effari nequeat.

791. ἀνελίσσειν, Att. ἀνελίττειν (*ἐλίσσω*), *to unroll, to let itself out fully*. Plat. Phileb. 15, e. πάντα κινεῖ λόγον, τότε μὲν ἐπὶ θάτερα κυκλῶν καὶ συμφύρων εἰς ἐν, τότε δὲ πάλιν ἀνελίττων (Steph. ἀνελίττων) καὶ διαμερίζων. Thiersch translates and explains, *se expediens, quem lingua inhabilis in verbis sesquipedalibus pronuntiandis se excruicet*.

Ib. φθονερὸς χαλινοὺς, *begrudging jaws*, viz. as unused to utter such long words. Æsch. Suppl. 316. καὶ τοῦδ' ἀνοιχε τοῦνομ' ἀφθόνῳ (ungrudging, Scholef.) λόγῳ. (In what a state of excitement, therefore, Euripides enters the stage in the following scene, may be guessed from the many compound words which then find their way into his (otherwise) unwilling mouth.)

**ρήματα δαιομένη καταλεπτολογήσει**

Ib. ἀνελιστομένη ... κινούσα, *putting in motion by, &c.* This mode of coupling two participles is perfectly Aeschylean. Ag. 169. τὸν (Ζῆνα sc.) φρονεῖν βροτοὺς ὁδόσαντα, τὸν πάθει μάθος θέντα, (docens homines sapere, dolorem documentum iis peculiare suppeditans). 353. Διὰ τοι ξένον μέγαν αἰδοῦμα, | τὸν τάδε πρᾶξαν' ἐπ' Ἀλεξάνδρῳ τείνοντα πάλαι τόξον. 578. ὄλολυγμὸν ἀλλος ἀλλοθεν κατὰ πτόλειν ἔλασκον εὐφημοῦντες ἐν θεῶν ἔδραις | θυηφάγον κοιμῶντες εὐώδη φλόγα. Choeph. 65. πόροι τε πάντες ἐκ μᾶς ὅδοῦ | βαίνοντες τὸν χερομυσῆ φόνον | καβαίροντες μέουσιν μάτην. 442. χαίροντα πολύδακρυν γόνον κεκρυμένα, (laetitia luctum celans, Klaus.) Eum. 50. εἴδον ποτ' ἡδη Φινέως γεγραμμένας (Τοργόνας sc.) | δεῖπνον φερούσας. Prom. Vinet. 980, σὲ . . | τὸν ἔξαμαρτόντ' εἰς θεὸν ἐφημέρους | πορόντα τιμᾶς, τὸν πυρὸς κλέπτην λέγω. Pers. 830. μηδέ τις | ὑπερφρονήσας τὸν παρόντα δαίμονα, | ἀλλων ἔρασθεις, ὀλβον ἔκχει μέγαν. Add from Eurip. Herc. Fur. 1329. ἀ δὲ πολιτῶν δῶρ' ἔχω, σώσας κόρους | δὶς ἐπτὰ, ταῦρον Κυώσσιον κατακτανῶν, | σοὶ ταῦτα δώσω. Troad. 753. οὐν εἶσιν Ἔκτωρ, κλεινὸν ἀρπάσας δόρυ, | γῆς ἔξανελθών, σοὶ φέρων σωτηρίαν. Suppl. 395. Θησεύς σ' ἀπαιτεῖ πρὸς χάριν θάψαι νεκρὸν, | ἔνγγειλόν οἰκῶν γαῖαν, ἀξιῶν τυχεῖν. Dem. c. Mid. 534, 11. ὥστε ἀναλίσκοντας ἀγωνιῶντας ὄμως ἀπέχεσθαι. ib. 15. τούτον ἀναλίσκοντα χορηγοῦντα ἐπίτιμον ὅντα προπηλακίζειν. On this mode of using participles without a connecting particle, see further Klaus. Choeph. 772-9.

Ib. χαλινός, *jaws*: properly, the corners of the mouth, the ends of the lips on both sides, on which the bits for horses are placed.

792. δαιομένη, *dividing, dissecting*, (Od. XV. 140. κρέα δαίστο. XVII. 331. κρέα πολλὰ | δαιόμενος μητσῆροι) ρήματα, *the words* (of his opponent, sc. Aeschylus). This dissection of words was a favourite occupation of Socrates as well as Euripides.

Ib. καταλεπτολογήσει (καταλεπτολογεῖν), *will endeavour to run down by subtleties and refinements*. For the force of the preposition κατὰ in this case, cf. nos in Acharn. 644., and to the instances there given, add Aesch. Eum. 145. νέος δὲ γραίας δαίμονας καθιππάσω. 701. ἐπεὶ καθιππάσει με πρεσβύτιν νέος. 748. ίῷ θεοὶ νεώτεροι, παλαιοὺς νόμους | καθιππάσασθε. Eurip. Iph. A. 1013. ἀλλ' οἱ λόγοι γε καταπαλαιόντων λόγους. Athen. V. 220, c. ἐν δὲ τῷ Ἀξιόχῳ, πικρῶς Ἀλκιβιάδου κατατρέχει (Aeschines sc. Socratus), ὡς οἰνόφλυγος, κ. τ. ἐ. Ib. d. ὁ δὲ Πολιτικὸς αὐτὸν διάλογος ἀπάντων καταδρομῆν περιέχει τῶν Ἀθήνησι δημαργῶν. Laert. in Chrysip. 187. εἰσὶ δὲ οἱ κατατρέχοντι τοῦ Χρυσίππου ὡς πολλὰ αἰσχρῶς καὶ ἀρρήτως ἀναγεγραφότος. Plut. in Pericle 9. τούτοις δὲ Περικλῆς καταδημαργούμενος. Id. in Alcib. 23. εὐδοκιμῶν δὲ δημοσίᾳ, καὶ θαυμαζόμενος οὐχ ἡττον ιδίᾳ, τοὺς πολλοὺς κατεδημαργάγει καὶ κατεγοήτευε τῇ διαιτῃ λακωνίων. Id. in Nicias, 26. τούτῳ καταστρατηγηθεὶς ὁ Νικίας.

“ Locus est intelligendus de acclamationibus in fine sacrificii—duo participia itaque h. l. εὐφημοῦντες—κοιμῶντες idem valent quod κοιμῶντες ἐν εὐφημισμοῖς, inter extinguendum acclamantes.” BUTLER.

*πνευμόνων πολὺν πόνον.*

793. *πνευμόνων πολὺν πόνον*, *the lungs' large labour*, i. e. the huge words of Æschylus, which it cost the lungs so much labour to produce. The translation has been framed to meet an alliterative tendency in the Æschylean writings, which none of his commentators, as far as I am aware, have noticed. Ag. 1405. τύμπα τύμπα τίσαι. Choeph. 504. τίμπα τύμπου τῆς ἀνομάκτου τύχης. Pers. 757. πολὺν πλούτου πόνος. (Cf. Eurip. Phœn. 1448.) Also 688. 1042. Suppl. 983.

Ib. *πνευμόνων* for *πλευμόνων*, as above, ἀνέλισσομένη for ἀνέλισσομένη. In a choric song, where the comic poet imitates the tragic μελοποΐα, the old Attic forms of dialect are preserved. See Brunck's note, and also Stalbaum ad Plat. Phileb. §. 31. The reader of the above minute observations will be rewarded for his pains by the keener relish, with which he will come to the following admirable specimen of translation from the pen of the Right Hon. J. H. Frere :

The full-mouth'd master of the Tragic quire,  
We shall behold him foam with rage and ire ;  
—Confronting in the list  
His eager, shrewd, sharp-tooth'd antagonist.  
Then will his visual orbs be wildly whirl'd,  
And huge invectives will be hurl'd,  
    Superb and supercilious,  
    Atrocious, atrabilious,  
With furious gesture and with lips of foam,  
And lion-crest unconscious of the comb ;  
Erect with rage,—his brow's impending gloom  
O'ershadowing his dark eyes' terrific blaze.  
    The opponent, dexterous and wary,  
    Will fend and parry ;  
While masses of conglomerated phrase,  
Enormous, ponderous, and pedantic,  
With indignation frantic,  
And strength and force gigantic,  
    Are desperately sped  
    At his devoted head.—  
Then in different style  
The touchstone and the file,  
The subtleties of art  
In turn will play their part ;  
Analysis and rule,  
And every modern tool ;  
With critic scratch, and scribble,  
And nice invidious nibble ;  
—Contending for the important choice,  
A vast expenditure of human voice !

EY. Οὐκ ἀν μεθείμην τοῦ θρόνου, μὴ νουθέτει.

794. Bacchus returns to the stage, having Euripides on one side of him and Æschylus on the other : and on these three we are to depend for our entertainment through the rest of this drama. The loud and angry tone in which Euripides is speaking, and the stern indignant silence manifested by Æschylus, both indicate preceding altercation. The good-natured interpositions on the part of Bacchus are again but continuances of preceding efforts to the same effect. (*ALOUD*) " My dearest Æschylus,—"(*aside*) " but one might as well reason with a bull chaf'd into phrensy." (*aloud*) " If you love me, Euripides,—(*aside*) but the fellow talks as loud as ten mills in full clatter, and his tongue goes faster than the water which seems running for life or death below them ! Well, well ! when bards or monarchs get thoroughly heated, there seems little difference between them and people taken from the streets ! Some recent <sup>d</sup>reading has advertised me of the first, and the present proceedings give pregnant proof of the latter. The gods confound them both, yet for public decorum sake, I must continue my good offices!" ) But the masks of the two contending bards ? Doubtless all the skill of Athens was tasked to give them effect ; and when we recollect the extraordinary variety, and even opposition of traits, which Parrhasius is said to have thrown into his imaginary <sup>e</sup>DEMUS, we are surely at liberty to give some scope to our imagination in the conception of an idealized Æschylus and Euripides. Pathos—lyric grandeur—rhetoric eloquence, not without a certain mixture of sophistic artifice, would be the leading features of the one ; sublimity and gigantic daring, combined with a certain air of simplicity and unpretendingness, would be the characteristics of the other. Are we at liberty to go still further ? Before certain legal ordinances had added largely to the number of Radicals in our own metropolis, we heard a shrewd observer once remark, that among ten thousand of its inhabitants he would undertake to point out a Southwark-man, a certain low, levelling, self-conceited air of freedom being the invariable marks of a member of that distinguished borough. This feature must, we think, be added to the Euripidean mask (*infr. 917.*), as that of high aristocratic tendencies to the mask of Æschylus. What necessarily followed from this difference of political feeling, and which required also to be marked out, a general observation of mankind will tell us. The cabbage-woman's son was as apt to insult the gods above, as he was to quarrel with the representatives of their authority here below : the bard of Eleusis, in that higher wisdom which Aristophanes assigns as his peculiar attribute, gave their befitting reverence to both. This difference of *religious* as well as *political* feeling also

<sup>d</sup> From the recent course of Bacchus's studies we may presume, that a disgraceful scene of altercation between Agamémnon and his royal brother in the Iph. in Aul. (317, sq.) is here alluded to.

<sup>e</sup> Pliny, l. XXXV. §. 36.

κρείττων γὰρ εἶναι φῆμι τούτου τὴν τέχνην.

795

ΔΙ. Αἰσχύλε, τί σιγᾶς; αἰσθάνει γὰρ τοῦ λόγου.

ΕΥ. ἀποσεμνυνεῖται πρῶτον, ἅπερ ἐκάστοτε  
ἐν ταῖς τραγῳδίαισιν ἐτερατεύετο.

ΔΙ. ὁ δαιμόνι ἄνδρῶν, μὴ μεγάλα λίαν λέγε.

ΕΥ. ἐγὼδα τοῦτον καὶ διέσκεμμα πάλαι,

800

required to be impressed on the respective masks. Are we laying too hard a task on Grecian artists, even after what has been said of Parrhasius?

Ib. οὐκ ἀν μεθείμην, (Eurip. Iph. A. 310. Soph. Phil. 1302.) τοῦ θρόνου, *I will not give up the throne.* Pl. 42. τούτου μὴ μεθίσθαι. 75. μέθεσθέ μοι. Eurip. Hec. 400. τῆσδ' ἔκουσα παιδὸς οὐ μεθήσομαι. Hip. 326. σῶν γε γονάτων οὐ μεθήσομαι. For the grammatical rule on this subject, cf. nos in Vesp. 434.

Ib. μὴ νοιθέτει. Aesch. Prom. V. 272. παρανεῖν νοιθετεῖν τε τὸν κακῶν πράσσοντα. Eurip. Med. 29. νοιθετούμενη φίλων. Soph. Phil. 1322. νοιθετεῖ τις εὐνοϊά λέγων.

797. ἀποσεμνύνεσθαι (inf. 987. σεμννόμενος), Gl. σεμνῶς ἔαντὸν σχηματίζειν, *to play the grande, to wear an air of dignity.* The allusion is partly to the characters which Aeschylus was accustomed to bring on the stage, who did not open their mouths till the stage-business had proceeded for some time. (Cf. infr. 877-882.) Plat. Theæt. 168, d. ἀποσεμνύνων τὸ “πάντων μέτρον” (*serio et graviter sententiam illam de homine omnium rerum μέτρῳ explicans*).

798. τετρατεύεσθαι, *monstra vel portenta loqui.* Pass. Cf. infr. p. 173.

799. ὁ δαιμόνι ἄνδρῶν. Cf. Plut. 684. 788. 1060. Eccl. 564. 784. Eq. 611. 1335. Eurip. Hec. 707. 939.

Ib. μὴ μεγάλα λίαν λέγε. Dobree, referring to Plat. Hip. Maj. 295, a. ἢ μὴ μέγα λέγε. Phædo 95, b. Apol. 20, e. Sophist. 238, a. prefers μὴ μέγ' αὐλίαν λέγε. The Platonic references, however, imply, *speaking proudly;* the present instance seems rather to imply, *speaking loudly.*

800. διασκέπτεσθαι, *to consider thoroughly and deeply.* Eurip. Cycl. 557. φέρε διασκεψώμεθα. (The term is evidently selected in allusion to that σκέψις and λογισμός, on which Euripides so much prided himself. Cf. infr. 939.)

801. ἀγριωπὸν. To this reading of the Ravenna MS., (and it hardly need be added, the reading of Bekker and Dindorf,) Thiersch prefers (from Cant. 1. Mon. Gell. I. 15.) that of ἀγριωπὸν, and refers both this epithet and the following one to the *personal*, not to the *dramatic character* of Aeschylus. I cannot compliment my very learned contemporary, either on his reading, or the theory to which he makes it subservient. Why such a distinction should have been made at all, is hard to say; but if reference was to be

*an introduction of monsters.*

ἄνθρωπον ἄγριοποιὸν, αὐθαδόστομον,

made to personal appearance and character in either of the two bards, one should have expected to see that reference made rather to Euripides, who, being recently dead, must have been better known to the audience than to *Æschylus*, who had been defunct half a century, and whose personal peculiarities must consequently have been known to very few indeed. It will be no difficult matter, however, to make it clear, that as *Æschylus*, in his selection of epithets for Euripides, refers solely to the latter's dramatic character, so Euripides does the same in the epithets which he applies to his distinguished rival.

Ib. *ἄγριοποιὸς* (*ἄγριος, ποιέω*). Can any reader of the *Eumenides*, or the *Prometheus Vinctus*, for a moment doubt, that a dramatic, and not a personal allusion is here intended? What is the situation of things in the last drama? Its opening verses place us in a scene as wild and savage as human imagination can well fancy; and characters as wild and savage presently enter to complete this *Salvator-Rosa* picture. *Rosur* and *Vis*, with their hammers, nails, and wedges—*Prometheus* in his chains—the unslipped Ocean-nymphs (of whom more hereafter) holding converse high in air and in a winged chariot (138. 280. 290.), before they enter as the Orchestral Chorus—Old Ocean himself upon his Hippogryph;—add to these the horned *Io*, and the many-eyed *Argos*—add *Phorcys*, *Gorgons*, *Griffins*, and the one-eyed host of *Arimaspians*,—if these be not proofs of the wild and savage in scenery, character, and description, where are they to be found? And who more likely to take offence at such scenes of solitary grandeur and desolation, than he whose boast it was to have installed the Tragic Muse upon the family-hearth, and made her the interpreter of all that occurred within that narrow circle? (cf. infr. 924.).

Ib. *αὐθαδόστομος* (*αὐθάδης, στόμα*), *one of self-willed tongue*; literally, *one who has the tongue of an αὐθάδης*, i. e. a person, who pleases himself, careless how much he may displease others. (Cf. infr. 986.) Though the drama of the *Prometheus Vinctus* might be again appealed to for a justification of this <sup>f</sup>epithet, yet that would be to confine its range within too narrow limits, the expression being, I think, addressed to the general *political* spirit, in which the dramas of the two contending bards had been conceived. That spirit had been as *subservient* in the one, as it had been *manly* and *independent* in the other. Euripides wrote confessedly to please the people (infr. 914–17.), and what was the result? Harangues on popular institutions, introduced with such evident impropriety, that the speaker himself feels obliged to apologize for their introduction, (Suppl. 410–72.)—choral odes, full, it may be, of lyric beauty, but brought in with more or less violence for the purpose of singing the praises of Athens, or aiding some temporary party <sup>g</sup>purpose,

<sup>f</sup> Cf. vv. 445. 943. 1000. 1047. 1070–3.

<sup>g</sup> Medea, 820, sq. Helen. 1321, sq. No lover of poetry will be much disposed to quarrel either with the subject-matter of the first of these two choruses, or with the manner in which it is introduced; but can the same indulgence be extended

ἔχοντ' ἀχάλινον ἀκρατὲς ἀθύρωτον στόμα,

(914-17.)—violent invectives against foreign states, according as one or other might be most out of favour with his own <sup>h</sup>metropolis—individual characters, ostensibly foreign, but in reality native, introduced for the purpose of being held up to popular favour, or the 'reverse, thus making the tragic stage serve that purpose which was the peculiar province of the comic one—the most natural rules of dramatic propriety violated, and for what? that an ultra-democracy might be gratified by seeing language and intellect brought to a dead level, as well as situation and condition, (infr. 914-17.)—such are the features too often meeting us in the dramas of Euripides. Can the same be predicated of those of his rival? That the dramas of Æschylus should have been wholly free from political allusion, was not to be expected; the drama itself, as we have elsewhere shewn, had been cradled, as it were, in politics; but the decided superiority of purpose in Æschylus, when his muse does descend to local rather than to general ideas, will be evident when future notes oblige us to point to particular instances. It is the consciousness of this superiority on his rival's part, which here galls and pinches Euripides; and hence his prompt ascription to *contumacy* and *self-willedness*, what was in fact the high-mindedness of a great poet, feeling that his credentials are from heaven, and that his duty is to give a proper tone to society, not to receive an improper one from it.

802. *ἀχάλινος*, without curb or muzzle, cf. Ag. 229. If the two epithets in the former verse applied to the *spirit* of the Æschylean dramas, there can be no doubt that the three in the present verse refer to the *diction* in which those dramas were clothed. And here again we find an equal distinction between the two contending bards; the same *compliant* disposition in the one, the same bold and uncompromising spirit in the other. Increasing literary habits, and, as a necessary consequence, an increasing effeminacy in the spirit of the age, called for smooth and easy diction; and a smooth and easy diction had been in consequence furnished by Euripides. Æschylus, as lofty in spirit as he was noble in blood (Kl. Theol. Æsch. p. 1.), seems to have considered it his duty to create words, as well as ideas for his hearers. His mouth accordingly, *without a door to it* (*ἀπίλωτος*), stood ever open, giving free egress to the words which had been minted in the brain above, and, to do the good man justice, words of portentous size and strange coinage sometimes took advantage of the privilege to make their exit from it. To come to closer quarters on this matter. In Blomfield's edition of the Prometheus, I find an asterisk prefixed to not less than seventy

to the latter, forced in as it is merely to favour the Bacchic worship? See further on this subject, Boeckh's Trag. Gr. Princec. c. XIV. XV. Schoen de Pers. in Bacch. Eur. p. 72.

<sup>h</sup> See generally his Supplices, Andromache, and Heraclidae, and cf. Boeckh's Pr. Gr. Tr. p. 191.

<sup>1</sup> Suppl. 867-927. (where see Musgrave's note: also Boeckh's Pr. Gr. Tr. p. 188.) Orest. 892-898.

*ἀπέριλάλητον, κομποφακελορρήμονα.*

words, which the learned editor professes his inability to find anywhere else than in the author whom he edits, (and a search which could elude *his* profound erudition and unwearied industry, who can hope to renew with more success?) In the Septem contra Theb. occur ninety words of the same description, in the Persæ seventy-four, in the Choeph. eighty-eight, while in the Agamemnon the same appropriating star stands guard over no less than 166: giving upon the whole in five dramas not less than 488 words as the exclusive property of their writer. Of these not less than 403 assume a compound form, "huge thumping words," as our humorous poet elsewhere intimates (*infr. 890.*), "which were utterly new and unknown to the auditors, and which had the same frightful effects upon men, as common bugbears have upon children." Of these compound forms, besides what has been already said, somewhat may occur for future notice; at present let us attend to verbal illustrations of the one immediately before us. Eurip. Melanip. Capt. fr. XXIX. 4. ἀχάλω' ἔχουσι στόματα. Bacch. 385. ἀχαλίων στομάτων . . . τὸ τέλος δυστυχία. Plat. 3 Leg. 701, c. ἀχαλίων κεκτημένος τὸ στόμα. Non. Dionys. XIV. 51. ἔχων ἀχαλίων ὑπήνην. XLIV. 281. Βακχεύσας δ' ἀχαλίων Ἀρισταῖοι γναῖκα.

Ib. ἀκρατής, without command over itself. Prom. Vinet. 909. γλώσσης ἀκρατής. This is the second of two compounds beginning with the privative *a*, and two more immediately follow. Is this accidental? A subjection of the Orestean Trilogy to the same process as that by which were elicited so many compounds in *os* and *ηs*, would shew that for a full sense of the humour we must again have a full sense of the scenic language of Æschylus, and the mimetic powers of Aristophanes. But if this process takes place anywhere, it must be where our pages are less crowded. See Appendix (G). At present we restrict ourselves to one or two specimens more particularly in point. Choeph. 49. (Kl.) σίβας δ' ἄμαχον, ἀδάματον, ἀπόλεμον τὸ πρίν. Ag. 706. (Kl.) δαίμονά τε τὸν ἄμαχον, ἀπόλεμον, ἀνίερον.

Ib. ἀθύρωτος. The editors fluctuate between ἀπύλωτον and ἀθύρωτον. Brunck, Bekker, and Thiersch adopt the former, Dindorf prefers the latter. If the epithet refers, as I think it does, to the religious indiscretion with which Æschylus was apt to refer to Eleusinian *doings, sayings, or exhibitions*, (the three great things which have yet to be explained respecting those mysterious ceremonies,) it is of little consequence which we take, but the weight of authority, or at all events of numbers, leans to the latter. Orphic Fr. I. 1. φθίγκομαι οἷς θέρις ἐστί, θύρας δ' ἐπίθεσθε βεβῆλοις. Pythag. Cap. Stob. Floril. XLI. p. 238. μέστα συνετοῖσι, θύρας δ' ἐπίθεσθε βεβῆλοις. Gregorius Naz. Laud. in Virg. p. 42, d. οἱ φθυνεροὶ δὲ θύρησιν ἐπιφράσσουσθε ἀκονάς. See further, Eurip. Iph. T. 727. Orest. 893. Philo de Cherub. 115, b. Dionysius de Compos. c. XXV. p. 194. T. V. Galenus de Usu Part. XII. 5. 593. D. T. IV. Chart. Lucian. de

AI. “ἄληθες, ὃ παῖ τῆς ἀρουραίας θεοῦ;”  
 σὺ δή με ταῦτ’, ὃ στωμυλιοσυλλεκτάδη  
 καὶ πτωχοποιὲ καὶ ράκιοσυρραπτάδη;

805

Sacrif. III. 78. Liban. Epist. <sup>k</sup>CCCCLXXV. 239. For πύλας, we have Eurip. Hippol. 886. τόδε μὲν οὐκέτι στόματος ἐν πύλαις | καθέξω. Plat. Conviv. 218, b. οἱ δὲ οἰκέται, καὶ εἴτις ἄλλος ἔστι βέβηλός τε καὶ ἄγριοκος, πύλας πάνυ μεγάλας τοῖς ωσὶν ἐπίθεσθε. Cyril. ad Julian II. 38. ἀπύλωτον ἀνοιγνὺς τὸ στόμα. Aristides Or. Plat. II. 129. πύλας ἐπιθέσθαι τοῖς ωσίν.

803. ἀπειριλάλητον, *not to be outdone in loquacity*. And this from Euripides, the very prince of dramatic loquacity! there is a homely proverb in our own language—but we check ourselves.

Ib. κομποφάκελορρήμων (*κόμπος*, φάκελος, *ρήμα*). The speaker, like most angry people, ends his invective in something like an anti-climax, unless the strained eye, contorted face, and throat-rattle, with which this compound was probably evolved, be brought in to assist its inferiority of vituperation. But let us attend to its component parts: *κόμπος*, a *high-sounding word*. (Cf. infr. 927. Herodot. VII. 103. ὅρα μὴ μάτην κόμπος ὁ λόγος οὗτος εἰρημένος εἴη.) φάκελος, *a bundle*. (Herodot. IV. 62. φρυγάνων φάκελοι. ib. 67. φάκελοι ράβδων.) Translate: *emitting a heap of high-sounding words*.

804. ἀληθεῖς; *Indeed!* said ironically. Cf. nos in Ach. 502. Soph. OEd. T. 350. Antig. 758. Eurip. Cycl. 241. fr. incert. 200.

Ib. ἀρουραίας, said in allusion to the mother of Euripides, (cf. nos Ach. 425. Eq. 19. et infr. 911.) and parodied from a senarius of the poet himself. (Fr. Inc. Trag. 200. ἀληθὲς, ὃ παῖ τῆς θαλασσίας θεοῦ.) Aeschyl. Fr. Sis. 3. ἀρουραῖος τίς ἔστι σμύνθος. Dem. 307. 25. ἀρουραῖος Οἰνόμαος. (Aeschines is thus termed by Demosthenes, from his having acted the Enomaeus of Sophocles to rustic audiences). See further, Boeckh's Princ. Gr. Tr. p. 235.

805. σὺ δή με ταῦτα—and *this from you?* or, *do you say these things of me?* The speaker in his vehement indignation forgets his verb, which may be easily supplied. Ach. 568. ταῦτι λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὁν;

Ib. στωμυλιοσυλλεκτάδης (*συλλέγω*), *a collector of chattering persons*. Cf. infr. 1125. ὃ κατεστωμυλμένε | ἀνθρώπε. Bergler compares Athen. IV. 157, a. οὐδεὶς ὑμῶν, ἄνδρες γενειοσυλλεκτάδαι, λιχθὼν ἔσθιει;

806. πτωχοποιὸς, *a poetical mendicant—creator*. The poet's meaning in this and the following compound needs no explanation to those acquainted with his Acharnenses. Cf. nos ad v. 359, sq.

Ib. ράκιοσυρραπτάδης (*ράκιον*, *συρράπτω*), *a patcher of rags*. When Aeschylus thus reproaches his opponent, was he himself open, in one instance at least, to a similar taunt? A writer, whose almost youthful labours crowned him with the undying fame of a consum-

<sup>k</sup> Most of the above references will be found at full length in Lobeck's Aglaophamus, c. I. 450-1-2.

ἀλλ' οὐ τι χαιρων αὕτ' ἐρεῖς. ΔΙ. παῦ, Αἰσχύλε,  
καὶ μὴ πρὸς ὄργην σπλάγχνα θερμήνης κότῳ.

ΑΙ. οὐ δῆτα, πρίν γ' ἀν τοῦτον ἀποφήνω σαφῶς  
τὸν χωλοποιὸν, οἷος ὡν θρασύνεται.

810

ΔΙ. ἄρν' ἄρνα μέλαιναν παῖδες ἔξενέγκατε·  
τυφώς γὰρ ἐκβαίνειν παρασκευάζεται.

ΑΙ. ὁ Κρητικὸς μὲν συλλέγων μονωδίας,

mate scholar, has strongly asserted as much (see Blomf. *Præfat.* in Pers.); but whether correctly, is at all events open to examination. Cf. *infr.* 992.

808. *σπλάγχνα*, *præcordia*, *et iræ sedes*. Τι. *infr.* 973. *θυμοῦμα* . . .  
καὶ μον τὰ σπλάγχν' ἀγανάκτει. The word is found in all the three tragedians.

Ιβ. *θερμαίνειν*. *Æsch.* Pers. 511. *θερμαίνων* *φλογί*. Eurip. Cycl. 424. *σπλάγχν'* *ἐθέρμανον* *πότῳ*. Alcest. 774. *ἔως ἐθέρμην'* *αὐτὸν* *φλὸξ* *οἶνον*.

Ib. *κότος*, *wrath*. Od. XI. 102. *ὅ τοι κότον ἔνθετο θυμῷ*. The word is not found in Sophocles, is found once in Euripides (*Rhes.* 830.), but abounds in the remains of *Æschylus*. See more particularly Ch. 1012.

809. οὐ δῆτα sc: *παύσομαι*.

810. *χωλοποιός*. See the scene before referred to in our Ach. 358.

Ib. *θρασύνεται*. Eurip. Hec. 1165. *μηδὲν θρασύνου*. Or. 599. *ἐπεὶ θρασύνει*. *Æsch.* Ag. 215. 1159. Suppl. 753.

811. *ἄρνα* (*ἀρήν*, or *ἄρρην*) *μέλαιναν*. Bacchus, foreseeing an intellectual storm, proposes to sacrifice accordingly. Virg. *Æn.* III. 120. *Nigram Hiemi pecudem, Zephyris felicibus albam*.

812. *τυφώς*. *Æschyl.* Suppl. 553. *τυφῶ μένος ὕδωρ τὸ Νεῖλον* Ag. 638. *κεροτυπούμεναι βίᾳ χειμῶνι τυφᾶ σὺν ζάλῃ τ' ὄμβροκτύπῳ*. Soph. Antig. 418. *τυφῶς ἀείρας σκηπτὸν, οὐράνιον ἄχος, πίμπλησι πεδίον*. Eurip. Phœn. 1170. *τυφῶς πύλασιν ὡς τις ἐμπεσών*. For a full view of a poetical Typhoon, see the *Dionysiacs*, I. II.

813. Having discharged himself of the indignant feelings of an *artist*, (is it a hit at poor human nature, that even in *him* the interests of his *craft* are the first consideration?) *Æschylus* assumes the stern tone of a *moralist*, and adverts to the licentious histories and allusions introduced into the Euripidean dramas. In what manner the comic tone of the dialogue is preserved by the interpolations of the half-shrewd, half-shatterbrain wine-god, has been noticed in our prefatory remarks.

Ib. *Κρητικός*. Euripides wrote two dramas, one deriving its title from the men of Crete (*Κρῆτες*), the other from its women (*Κρῆται*). How exceptionable both were likely to be in point of morality,

γάμους δ' ἀνοσίους ἐσφέρων ἐς τὴν τέχνην,

ΔΙ. ἐπίσχεις οὐτος, ὡς πολυτίμητ' Αἰσχύλε.

815

ἀπὸ τῶν χαλαζῶν δ', ὡς πόνηρ' Εὐριπίδη,

ἄπαγε σεαυτὸν ἐκποδὼν, εἰ σωφρονεῖς,

ἴνα μὴ κεφαλαίω τὸν κρόταφόν σου ρήματι

θενῶν ὑπὸ ὄργῆς ἐκχέη τὸν—Τήλεφον

σὺ δὲ μὴ πρὸς ὄργὴν, Αἰσχύλ', ἀλλὰ πραόνως

820

the names of Taurus, Pasiphaë, Ariadne, &c. are enough to shew. See Welcker's note in Ran. on the subject.

Ib. *μονοφίλας*. See infr. 1288.

814. *γάμους ἀνοσίους*. As that of Macareus with his uterine sister Canace. Cf. nos in Nub. 1323.

816. *χαλαζῶν*, i. e. from the words and sentences of Aeschylus, which pour down like hail. The word is found twice in Sophocles (Œd. T. 1279. Col. 1503.), once in Euripides (Tr. 78.).

818. *κεφαλαίω*, GL. *καθολικῷ καὶ μεγάλῳ*. SCHOL. *ἀδρῷ*, i. e. *large, thick, hard*. Thiersch considers the word as a substantive, and used for *ἐν κεφαλαίῳ, summatis*. The two verses together he translates: *ne tibi rem paucis absolvens præ ira cuput feriens Telephum excutiat*. Passow considers the word as an adjective, and translates much in the same manner as the Scholiast and Gloss-writer.

Ib. *κρόταφον*. Aesch. Prom. V. 745. *ἔνθα ποταμὸς ἐκφυσᾷ μένος κροτάφων ἀπ' αὐτῶν*. Eurip. Tr. 115. *οἵ μοι κροτάφων*.

819. *θενέαν*. Aesch. Sept. c. T. 378. *θείει δ' ὄνειδει μάντιν*. Eurip. Rh. 689. *φίλον ἄνθρα μὴ θένης*. Heracl. 272. *μὴ—κήρυκα τολμήσῃς θενέαν*. Cycl. 7. *Ιτέαν εἰς μέσην<sup>1</sup> θενών*.

Ib. *ἐκχεῖν*. Aesch. Pers. 831. *μηδ' . . . δλβον ἐκχέη μέγαν*. Eurip. Cycl. 323. *ὅταν ἄνωθεν ὅμβρον ἐκχεῖη*. Soph. Phil. 13. *μὴ καὶ μάθῃ μῆκοντα, κακέω τὸ πᾶν | σόφισμα*.

Ib. —*Τήλεφον*. The word expected was *ἐγκέφαλον*, i. e. the brain accustomed to generate such characters as Telephus.

820. *πρὸς ὄργὴν, angrily*. (Soph. El. 369. 628.) Aesch. Prom. Vinet. 503. *πρὸς ἡδονὴν, pleasurable*, (*καὶ χροιάν τίνι | ἔχοντ' ἄν εἴη δαιμοσιὺς πρὸς ἡδονὴν*). Ag. 277. *ὑπερτελής τε, πόντον ὥστε νωτίσαι, | ἵσχὺς πορευοῦ λαμπάδος πρὸς ἡδονὴν | πεύκη, τὸ χρυσοφεγγές, ὡς τις ἥλιος, | σέλας παραγγεῖλασα Μακίστου σκοπᾶς*. Ibid. *πρὸς κόρον, insou-*

<sup>1</sup> The allusion is to a valorous exploit performed by Silenus, much of the same nature as that practised by Falstaff with Hotspur. See Welcker's Nachtrag. p. 298.

m Blomfield translates, *qui superat, nempe fretum*. I understand the word as equivalent to *ὑπερτέλειος, excessive*. This torch, it must be remembered, has to travel in its strength over an intervening sea, from mount Athos to Macistus in Eubœa. It consequently required more *materiel*, and a greater blaze of light than the others. Hence while another torch-light is compared to the moon, *this* is resembled to the sun. (For construction see Wellauer.)

ἔλεγχ', ἐλέγχου λοιδορεῖσθαι δ' οὐ θέμις  
ἀνδρας ποιητὰς ὥσπερ ἀρτοπώλιδας.  
σὺ δ' εὐθὺς ὥσπερ πρῖνος ἐμπρησθεὶς βοᾶς.  
ΕΥ. ἔτοιμός εἰμ' ἔγωγε, κούκ ἀναδύομαι,  
δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,  
τάπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας,

825

*lently.* Prom. Vinct. 216. Ag. 849. πρὸς βιαν, <sup>n</sup>forcibly. Pers. 575. πρὸς ἀναγκαν, necessarily. Soph. Elect. 464. πρὸς εὐσέβειαν, piously, Sept. c. Theb. 515. πρὸς λόγον, reasonably with, suitably to.

Ib. πράσσως. Cf. Dob. Advv. I. 246.

821. ἐλεγχε sc. αὐτὸν, ἐλέγχου παρ' αὐτοῦ. Dobree compares Plat. Gorg. 462, a. ἐν τῷ μέρει ἐρωτῶν καὶ ἐρωτώμενος, ὡς περ ἔγώ τε καὶ Γοργίας, ἐλεγχέ τε καὶ ἐλέγχου.

Ib. λοιδορεῖσθαι, to wrangle.

822. ἀρτοπώλιδες. From the text, the baking-women of Athens appear to have been what the *poissardes* of Paris and London are at present. We should have been better judges on the subject, had the Ἀρτοπώλιδες of Hermippus (Athen. III. 119, c.) reached us. Cf. Lysist. 456-8.

823. πρῖνος, *ilex*. Like the juniper, this tree, when burning, makes a loud crackling noise.

Ib. ἐμπρησθεῖς. Soph. Phil. 801. πυρὶ ἐμπρησον, φ γενναῖε.

825. δάκνειν, δάκνεσθαι (metaph. *pungere, acerbis conviciis sollicitare*) s. ἔτοιμός εἴμι. These words, derived, as Thiersch observes, from *biting animals*, not from *fighting-cocks*, as Bergler intimates, have been sufficiently illustrated in former plays. A few instances are here added: Aesch. Sept. c. T. 395. λόφοι δὲ κάδων τ' οὐ δάκνουσιν δορός. Choeph. 830. ἀλκαίνοντε καὶ δεδηγμένῳ (see Klausen). Pers. 851. μάλιστα δ' ἦδε συμφορὰ δάκνει. Ag. 764. δῆγμα λύπης. Soph. Ant. 317. ἐν τοῖσιν ὠσὶν ἡ πὶ τῇ ψυχῇ δάκνει; Eurip. Bacch. 351. μάλιστα γάρ νν δήξομαι, δράστας τάδε. Med. 1367. οἵδιοικέτε εἰστε τοῦτο γάρ σε δήξεται. Also Ag. 1134. Med. 813. 1342. Hec. 235. Dem. c. Mid. 543. 8.

826. τάπη, *iambics*. (Thes. 53. κάμπτει δὲ νέας ἀψίδας ἐπῶν. 411. οὐδεὶς γέρων | γαμέως θέλει γυναῖκα διὰ τοῦπος τοδί: | “δέσποινα γὰρ γέροντες ιημένοις γυνή.”) All that part of the drama in which the characters converse.

Ib. τὰ μέλη, *melodies*, or what was sung, as opposed to *iambics*, or what was spoken.

Ib. τὰ νεῦρα τῆς τραγῳδίας. Aeschin. 77, 26. ὑποτέτμηνται τὰ νεῦρα τῶν πραγμάτων.

καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον  
καὶ τὸν Μελέαγρον, κάτι μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ', Αἰσχύλε.

ΑΙ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε· 830

οὐκ ἔξ ίσου γάρ ἔστιν ἀγών νῷν. ΔΙ. τί δαί;

ΑΙ. ὅτι ἡ ποίησις οὐχὶ συντέθιηκέ μοι,

τούτῳ δὲ συντέθιηκεν, ὥσθ' ἔξει λέγειν.

ὅμως δὲ ἐπειδή σοι δοκεῖ, δρᾶν ταῦτα χρῆ.

ΔΙ. ίθι νῦν λιβανωτὸν δεῦρο τις καὶ πῦρ δότω, 835

827. *Πηλέα*, a dissyllable. This and the three following plays of Euripides are all lost. They appear to have been particularly faulty in composition or morality, and an indirect condemnation of them is made to proceed from their own author.

830. On the omission of *ἄν* in this verse, see Burgess ad Soph. Cœd. Tyr. 1374. 1386: see also Monk ad Alcest. 1094. Elmsley ad Eurip. Bacch. 1311. Matthiae Gr. Gr. §. 509. “*ἐβουλόμην est: volebam quidem, sed consilium res eo perducta mutavit; ἐβουλόμην ἄν vero: animus meus a certamine abhorret, sed,*” &c. Th. “Ineptit Hermannus ad Nub. p. 230.” DORR.

Ib. *ἐρίζειν*. This word is found in two instances only in Tragic Greek. Soph. El. 467. Eurip. Fr. Inc.

832. *ποίησις*, i. e. *τὰ δράματα*.

Ib. *συντέθηκε*. These words may be taken in a general, or a local sense. Generally speaking, Aeschylus means to say, that Euripides has his works at hand in the world below; while his own, as doomed never to die, are still in the world above;—hence one inequality of contest between them. The local sense alludes to a popular decree made in favour of the dramas of Aeschylus, the authorities for which will be found collected in Boeckh's Princ. Gr. Tr. p. 26. I transcribe those of the Scholiast, and the author of the life of Aeschylus. SCHOL. ἐπεὶ τὰ Αἰσχύλουν ἐψηφίσαντο διδάσκειν. Vit. Aesch. Ἀθηναῖος δὲ τοσοῦτον ἡγάπησαν Αἰσχύλουν, ὡς Ψηφίσασθαι μετὰ θάνατον αὐτοῦ, τὸν βαυλόμενον διδάσκειν τὰ Αἰσχύλουν, χρυσὸν λαμβάνειν. ... οὐκ δλίγας δὲ καὶ μετὰ τὴν τελευτὴν νίκας ἀπηρέγκατο. To former examples given of verbs compounded with *συν*, add Dem. c. Mid. 579, 19. οὐδαμοῦ πάποτε Μειδίας τῶν συνηδομένων οὐδὲ τῶν συγχαρόντων ἔξητάσθη τῷ δῆμῳ.

835. Kuster compares Vesp. 858. ἀλλ' ὡς τάχιστα πῦρ τις ἔξεινεγκάτω καὶ μυρρίνας καὶ τὸν λιβανωτὸν ἐνδοθεν, ὅπως ἀν εὐξώμεσθα. Add Plut. 1194. ἀλλ' ἐκδότω τις δεῦρο δῆδας ἡμένας. (An altar with burning fire is here brought in, on which Bacchus at the end of v. 838. throws incense, and then appears to be offering up a prayer.)

ὅπως ἀν εὔξωμαι πρὸ τῶν σοφισμάτων,  
ἀγῶνα κρίναι τόνδε μουσικώτατα·  
ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάγατε.

XO. Ὡ Διὸς ἐννέα παρθένοι ἄγναι  
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἱ καθοράτε 840  
ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὁξυμερίμνοις  
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,  
ἔλθετ' ἐποψόμεναι δύναμιν

836. Bacchus imitates the agonothetae and prize-arbiters, who in like manner were accustomed to offer prayer and sacrifice before theatrical or other contests.

Ib. *σοφίσματα*. The word is apparently used in an ambiguous sense; *sophisms*, as regards Euripides, *wise remarks*, as regards Aeschylus.

837. *μουσικώτατα*, *ex poesis legibus strenue*, s. *peritissime*. Th.

838. *ὑμεῖς*, i. e. the Chorus.

839. *ἐννέα παρθένοι ἄγναι*. Eurip. Med. 827. *ἐνθα ποθ' ἄγνας |*  
*ἐννέα Πιερίδας | Μούσας λέγουσι | ξανθὰν Ἀρμονίαν φυτεῦσαι.*

840. *λεπτολόγους φρένας, ingenia rerum argutissimarum plena*. Th.  
Cf. nos in Nub. 313.

Ib. *ξυνετάς*. This word and its opposite *ἀξέντες*, are of perpetual occurrence in the Iph. in Aul. See inter alia 368. 466. 653-4. 691. 1255. Iph. T. 1092.

Ib. *καθοράτε, desuper observeate, aut cognoscite, perspicite*. Th.

841. *ἀνδρῶν γνωμοτύπων*, ingenious men, who coin or fabricate poetical or philosophical *γνῶμαι*. Cf. nos in Nub. 920.

Ib. *ὅταν εἰς ἔριν κ.* Brunck translates; "Si quando in arenam cum suis acute excogitatis descendant versutisque artibus luctato-riis, contradicendo inter se certaturi." But does not the dative *παλαίσμασιν* belong rather to *ἀντιλογοῦντες*, than to *εἰς ἔριν ἔλθωσι, opposing each other*, with what? sc. *ὁξυμ. στρ. παλ.*

Ib. *ὁξυμερίμνοις* (*όξης, μέριμνα*). " *μέριμνα significat curiose excogitatum, et pro ambiguitate comica aeternumexcogitatum. Hinc intelligi potest ὁξυμέρ. esse id quod celeriter et tamen subtiliter excogitur.*" Th. Cf. nos in Nub. 1350.

842. " *στρεβλοῖς* vero metaphorice *dolosum, callidum* significat, ut opponatur *τῷ ἀπλῷ*, quod *simplex* non *flexuosum* est." Th.

Ib. *παλαίσμασιν*. Cf. sup. 656.

Ib. *ἀντιλογοῦντες*. Soph. Antig. 377. *πῶς εἰδὼς ἀντιλογήσω τὴνδ' οὐκ εἶναι πᾶδ' Ἀντιγόνην;*

843. *ἐποψόμεναι*. Aesch. Ag. 1217. *Ἄγαμέμνονός σέ φημ' ἐπόψεσθαι μόρον.* 1632. *μαλθακόν σ' ἐπόψεται.* Prom. Sol. fr. 1. *δεσμοῦ τε πάδος τύδ' ἐποψόμενοι.*

*δεινοτάτου στομάτου πορίσασθαι*

*ρήματα καὶ παραπρίσματ' ἐπῶν.*

845

*νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ηδη.*

844. δύναμιν (*πορίσασθαι δειν. στομ. sc. ὥστε vel εἰς τὸ sub.* Eurip. Hec. 338. Iph. A. 1364. Suppl. 388.), *their power in providing.*

845. ρήματα. SCHOL. τὰ μὲν ρήματα πρὸς τὸν Αἰσχύλον, τὰ δὲ παραπρίσματα πρὸς τὸν Εὐριπίδην λεπτολογοῦντα. Thiersch, instead of ρήματα, reads ρέματα.

Ib. *παράπτωσμα* (*πρίω*), that which falls from the act of sawing, saw-dust. Cf. infr. 869. ἀλινδῆθρας ἐπῶν.

846. ἀγὼν . . χωρεῖ πρὸς ἔργον. Æsch. Ag. 1566. (Kl.) εἴλα δὴ φίλοι λοχίται, τοῦργον (sc. pugnæ) οὐχ ἔκας (adest) τόδε. Eurip. Herac. 672. ηδη γὰρ ὡς εἰς ἔργον ὄπλισται στρατός; Cf. Æsch. Choeph. 156. 774. (Kl.) Arist. Eccl. 148. Pac. 472. 510. 559.

Ib. *σοφία* (dramatic), *wisdom or excellence*, in the widest extent of the word, from *words to things*, from *metrical rules*, to the *subject-matter* which those metres served to clothe. On each of these points, a trial is now to be instituted between the two contending bards, and the audience challenged to make election, as to which had shewn most *wisdom* in his choice and use of them. The trial, agreeably to the spirit of the Old Comedy, is of course conducted pleasantly and humorously; visible machinery being on one occasion called in to assist the mental operation in its decision (infr. 1332—1378); but with all this outward pleasantry, were the ultimate results less serious to those who heard, or less serious to us who read that challenge? That learned men should be found doubtful as to the decision which the poet's own mind had adopted, (that decision being delivered through the mouth of Bacchus (infr. 1381.)), can have arisen only from the ambiguity in which he uses the word *σοφός*, sometimes employing it in its true and serious sense, sometimes sarcastically adapting it to that sophistic sense in which it was used by Euripides, and by him ridden as it were to death. And did early posterity, if not the poet's own immediate contemporaries, come to a similar decision with himself? That question is easily answered. What has become of all those plays of Euripides, at which his censure was more particularly pointed? Where are his 'Peleus' and his 'Æolus,' his 'Telephus' and 'Meleager?' Where his 'Cretan men' and 'Cretan women'? Where his 'Bellerophon' and 'Melanippæ,' and a score of other dramas, all more or less vehicles of sophistry, philosophy, misogyny, democracy, and blasphemy? Gone to the winds, or at best with only a few fragments left behind. And have the Æschylean dramas opposed to them shared a similar fate? No: they are in our hands as fresh, and almost as entire, as when they left their author's: they remain, and will remain, as long as a taste for all that is noble in poetry, sound in morality, and excellent in political or religious principles, is allowed a biding-place amongst us.

ΔΙ. εὔχεσθε δὴ καὶ σφώ τι, πρὸν τᾶπη λέγειν.

ΑΙ. “ Δήμητρε ἡ θρέψασα τὴν ἐμὴν φρένα,  
εἶναι με τῶν σῶν ἄξιον μυστηρίων.”

847. σφὼ, i. e. *Aeschylus* and *Euripides*.

849. εἴναι sub. εἴχομαι (*Aesch.* Choeph. 132.) or δὸς (*Aesch.* Choeph. 773.) Thes. 286. δέσποινα πολυτίμητε Δήμητρε φίλη | καὶ Φερσέφαττα, πολλὰ πολλάκις μέ σοι | θύειν ἔχονταν, εἰ δὲ μᾶλλὰ νῦν λαθεῖν. Eurip. Suppl. 1. Δήμητρε, ἑστιοῦχ' Ἐλευσίνος χθονὸς | τῆσδ', οἵτε νάους ἔχετε πρόσπολοι θεᾶς, | εὐδαιμονεῖν με. Cf. Blomfield in S. c. Theb. p. 10. et nos in Ach. 225.

Ib. μυστήριον. (The numerous illustrations which follow this word have not been introduced idly, or without an object. They will be found to contain some of the most important passages in ancient writers which refer to mysteries.) Plut. 1014. μυστηρίους τοὺς μεγάλους ὁχουμένη ἐπὶ τῆς ἀμάξης. Pac. 420. Nub. 143. Vesp. 1363. Eurip. Hippol. 25. σεμνῶν ἐσ ὄψιν καὶ τέλη μυστηρίων. Suppl. 184. Δήμητρος εἰς μυστήρια. 480. λύσαντα σεμνὰ στεμμάτων μυστήρια. Rh. 946. μυστηρίων τε τῶν ἀπορρήτων φάνας ἔδειξεν Ὄρφεύς. Plat. Theat. 156, a. Meno 76, e. Isoc. 73, e. Εὐμολπίδαι δὲ καὶ κήρυκες ἐν τῇ τελετῇ τῶν μυστηρίων . . τούς βαρβάρους εὑργεσθεὶς τῶν ἵερῶν, ὥσπερ τοῖς ἀνδροφόροις, προαγορευούσιν. Clem. Alex. Strom. I. I. p. 324. μυστήρια τὰ πρὸ μυστηρίων (i. e. the lesser mysteries.) Plut. Consol. ad Apollon. II. 107. οὐκ ἀμούσως δ' ἔδοξεν ἀποφῆνασθαι ὁ εἰπὼν τὸν ὑπὸν τὰ μικρὰ τοῦ θανάτου μυστήρια: προμύησας γάρ δυτῶς ἐστὶ τοῦ θανάτου ὁ ὑπνος. Themist. Or. XII. p. 285. Πέρσας δὲ καὶ Ἀθηναῖοι νικῶντες, ἐν ταῖς ναυσὶν ἔδροιχησαν τὰ μυστήρια καὶ βασιλεὺς, (Jovian sc.) μετὰ τὴν εἰρήνην, ἔξω τοῦ νεὼ τὰ προτέλεια μήνας, εἰς τὰ ἀνάκτορα τὴν τελετὴν καταθήσεται. Maxim. Tyr. Diss. XXXIX. 4. τοιούτων ἀγαθῶν μεταλαβεῖν ποθεῖς, οἵων καὶ Ἀλκαζιάδης μυστηρίων, μεθύνων δαδούχος, καὶ ἐκ συμποσίου ἱεροφάντης, καὶ ἐν παιδιᾷ τελεστής. Philostr. Apoll. Vit. IV. 18, 155. περὶ μυστηρίων ὅραν, ὅτε Ἀθηναῖοι πολυανθρωπότατα Ἑλλήνων πράττουσιν. Quintilianus de Mus. III. 163. φιλοσοφίας ὡς ὀπαδὸν τὴν μανικιήν ἀσκητέον, καὶ ὡς περὶ μικρῶν πρὸς μείζων μυστηρίων ἀμφοῖν λογιζομένους, ἐκατέρᾳ τὴν προσήκουσαν ἀξίαν ἀπονεμητέον· ἡ μὲν γάρ γράσσως ἀπάσης τελεσιουργὸς, ἡ δὲ προπαιδεί τυγχάνει· καὶ ἡ μὲν ἀκριβῆς τῷ ὄντι τελετὴ, ἡ δὲ μυσταγωγία καὶ προτέλειον. Demetrius Phal. de Eloc. §. 101. p. 45. Schneid. μεγαλέϊν τι ἔστι καὶ ἡ ἀλληγορία: πᾶν γάρ τὸ ἴπνοοιούμενον φοβερώτερον καὶ ἀλλος εἰκάζει ἀλλο τι—διὸ καὶ τὰ μυστήρια ἐν ἀλληγορίαις λέγεται πρὸς ἐκπλήξειν καὶ φρίκην. Themist. Orat. XXIX. 349, a. πλησιάζωμεν ἥδη ταῖς τελεταῖς καὶ τὴν Προδίκου σοφίαν τοῖς λόγοις ἐγκαταμέζωμεν, δεις ἱερουργίαν πάσαν ἀνθρώπων καὶ μυστήρια καὶ πανηγύρεις καὶ τελετὰς τῶν γεωργίας ἔξαπτει καλῶν. Clem. Alex. p. 680. ἀλλὰ καὶ οἱ τὰ μυστήρια θέμενοι, φιλόσοφοι ὄντες, τὰ αὐτάν δόγματα μύθοις κατέχωσαν, ὥστε μὴ εἴναι ἀπασι δῆλα. Dio Chr. Or. XVII. 464. ἐν τοῖς μυστηρίοις διεροφάντης οὐχ ἀπαξ προαγορεύει τοῖς μυουμένοις ἔκαστον ὡν χρῆ—καθάπερ τιν' ἀπόρρητον πρόρρησιν. Galen. de Simpl. Med. VII. c. 1.

- ΔΙ. ἵθι νυν ἐπίθες δὴ καὶ σὺ λιβανωτόν. ΕΥ. καλῶς<sup>850</sup>  
 ἔτεροι γάρ εἰσιν οἵσιν εὔχομαι θεοῖς.  
 ΔΙ. ἴδιοι τινές σου, κόμμα καινόν; ΕΥ. καὶ μάλα.  
 ΔΙ. ἵθι νυν προσεύχου τοῖσιν ἴδιώταις θεοῖς.  
 ΕΥ. αὐθὴρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ,

p. 181. T.XIII. Chart. καὶ μυστηρίων βίβλους ἐτόλμησαν ἦνιοι τῶν ἀμνήτων ἀναγνώσκειν, ἀλλ' οὐκ ἔκείνοις ἔγραψαν οἱ γράψαντες. Diodor. Sic. c. 23. 'Ορφέα εἰς Αἴγυπτον παραβαλόντα καὶ μετασχόντα τῆς τελετῆς καὶ τῶν Διονυσιακῶν μυστηρίων μεταλαβόντα τοῖς τε Καδμείοις φίλον ὅντα μεταθέναι τοῦ θεοῦ γένεσιν ἔκείνοις χαριζόμενον. Schol. Taur. ad Eur. Phœn. 854. Εὑμόλπος πολεμῶν τὰς Ἀθήνας ἐπὶ τοῦ γεωτέρου 'Ερεχθέως ἐφορεύθη' ἔτεροι δὲ καὶ ἄλλοι δύο οὐλὶ αὐτοῦ παρ' 'Ερεχθέως ἀνηρέθεντο ἐν ἔκεινῳ τῷ πολέμῳ συμμαχοῦντες Εὐμόλπω, Φόρβας καὶ Ἰμμάραδος τότε δὲ ἐπὶ τῇ εἰρήνῃ τὰ μυστήρια Δήμητρος ἐτέλεσαν. See also Diod. V. 48. Zosim. IV. 3. Galen. de Theriac. L. I. I. p. 931, a. Clemens Alexand. Strom. p. 737. Procl. in Parmen. p. 131. Cousin. Iamblichus Protrept. II. 20. (Klausen considers the above two verses to have been in the 'Eleusinii' of Aeschylus, and to have been spoken there by Theseus. Aesch. Theol. p. 93.)

850. ἐπειθέναι λιβανωτόν. Cf. nos in Vespa. 96. "Fuit quidem Tiresiae liber de thuris signis, a Fabricio prætermissus v. Lutat. ad Theb. IV. 468. sed Homerus ipse nomen λιβάνον ignorat, nec fallit fortasse Porphyrius Pythagoram narrans πρῶτον τῇ διὰ τοῦ λιβανωτοῦ μαντείᾳ χρήσασθαι in V. P. XI. p. 24. quamquam is et ceteri conjecturam potius sequi quam rem compertam referre videntur." Lobeck in Aglaoph. I. 263.

Ib. καλῶς, excuse me. Cf. sup. 476.

852. κόμμα, coinage. Cf. sup. 690. As the imputed joint impiety of Socrates and Euripides has been fully considered in the Clouds, it is not necessary to enter into it here.

853. ἴδιώταις. Dindorf and Thiersch observe, that there is a certain comic ambiguity in this word, which implies at once peculiar, and also vulgar, plebeian. In what sense the latter term was employed, the prefatory remarks to this play have explained.

854. αὐθῆρ. To the note on the word χάος in our Clouds, v. 413. may be added the following observation by Matthiae on the 'Cadmus' of Euripides: " Cadmus tragedia non nisi Probi ad Virg. Ecl. VI. 31. auctoritate nititur, qui, Accipere debemus aera, inquit, quem Euripides in Cadmo χάος appellavit, sic, &c.

Ib. βόσκημα. Nub. 330, (de nubibus) οὐ γὰρ μὰ Δῆ οἰσθ' ὅτι τὸ πλείστους αὖται βόσκουσι ποιητάς. Aeschyl. Eum. 292. ἀναίματον βόσκημα δαιμόνων. Soph. El. 364. ἐμοὶ γὰρ ἔστω τούμε μὴ λυπεῖν μόνον βόσκημα. Eurip. Hipp. 1352. ἐμῆς βόσκημα χερός.

Ib. γλώττης στρόφιγξ, lingua<sup>s</sup> cardo, s. vertibulum. " Dicit ipsum lingua<sup>s</sup> vertibulum deum, quippe qui linguam circumagat eique vo-

καὶ ξύνεστι καὶ μυκτῆρες ὁσφραντήριοι,  
ὁρθῶς μὲν ἐλέγχειν ὅν τὸν ἀπτωματοῦ λόγων.

855

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν  
παρὰ σοφοῦ ἀνδροῦ ἀκοῦσαι τίνα λόγων  
ἔπιτε δαῖαν ὄδον.

γλῶσσα μὲν γὰρ ἡγρίωται,  
λῆμα δὲ οὐκ ἄπολμον ἀμφοῦ,  
οὐδὲ ἀκίνητοι φρένες.

860

labilitatem efficiat." Th. Eurip. Phœn. 1142. πῶλοι . . στρόφιγξιν ἔνδοθεν κυκλούμενα.

855. ξύνεστις. Eurip. Suppl. 214. πρῶτον μὲν ἐνθεὶς ξύνεσιν, εἴτα δὲ ἄγγελος | γλῶσσαν λόγων δοὺς. This word, of no unfrequent occurrence in the writings of Euripides (Hip. 1107. Iph. A. 375. Troad. 673. Οrest. 390. 1538.), is not found either in Aeschylus or Sophocles. Cf. infr. 922. 1452. 1459.

Ib. μυκτήρ. Soph. Colch. V. 2. φλέγει δὲ μυκτήρ. Eurip. Fr. inc. 214. γλώσση διαψιλούσσα μυκτήρων πόρους.

Ib. μυκτῆρες ὁσφραντήριοι=ρίες κριτική, ap. Posidippum (Athen. XIV. 662, a.). Cf. nos in Nub. 337. et Dobr. Advers. T. II. p. 173. Translate: *critic nostrils*.

856. ἐλέγχειν (sub. εὐχομαι) sc. τοὺς λόγους adversarii, ὃν τὸν ἀπτωματοῦ.

Ib. ἀπτεσθαι λόγων. Herodot. V. 92. ἑστεῶτες ἐπὶ τῶν θυρέων, ἀλλήλων ἀπτοντο καταιτιώμενοι. Eurip. Andr. 663. καίτοι φέρ', ἀφασθαι γὰρ οὐκ αἰσχρὸν λόγου. Ion 556. φέρε, λόγων ἀφώμεθ' ἀλλων. Alcest. 985. πλείστον ἀφάμενος λόγων. Plat. Phæd. 86, d. καὶ γὰρ οὐ φαιῶς ἔουκεν ἀπτομένῳ τοῦ λόγου. Xen. Conviv. III. 2. οὐκ αἰσχρὸν οὖν, εἰ μηδὲ ἐπιχειρήσομεν συνόντες ὠφελεῖν τι ή ἐνφρανεῖν ἀλλήλους; "Ἐντεῦθεν εἴποι πολλοί, σὺ τούννυ ἡμῖν ἐξηγοῦ, ποίων λόγων ἀπτόμενοι μᾶλιστ' ἀνταῦτα ποιόμενοι.

857-8. We desire to hear from you two wise men, what hostile course of disputation you (mean to) pursue. Dindorf's text has here been followed. Bekker and Brunck read, ἐμμέλειαν, ἐπὶ τε δαιάν ὄδον. Thiersch, τινὰ λόγων ἐπιμέλειαν. ἔπιτε δαιάν ὄδον.

860. ἡγρίωται (ἀγριοῦν), is exasperated. Arist. Pac. 620. ἡγριωμένους ἐπ' ἀλλήλουσι. Soph. Phil. 1321. σὺ δὲ ἡγρίωσαι, κοῦτε σύμβοντον δέχει. Eurip. El. 1038. ἐπὶ τούσδε ... οὐκ ἡγριούμην. Iph. T. 348.

862. ἀκίνητοι, passive, difficult to be moved: Plat. Tim. 55, e. ἀκινητάτη γὰρ τῶν τεττάρων γενῶν γῆ. Therefore, οὐκ ἀκίνητοι, susceptible, easily moved. Thiersch translates: vigilant to observe the faults of

<sup>o</sup> One should not have expected to have found this amongst the attributes of Hector, yet so it is: σὲ δ', ω φίλας Εκτορ, εἶχον ἄνδρα ἀρκοῦντα μοι | ξυνέσει, γένει, πλούτῳ τε κανθρεψα μέγαν.

προσδοκᾶν οὖν εἰκός ἔστι  
τὸν μὲν ἀστεῖον τι λέξειν  
καὶ κατερρινημένον,  
τὸν δὲ ἀνασπῶντ' αὐτοπρέμνοις  
τοῖς λόγοισιν  
ἐμπεσόντα συσκεδᾶν πολ-  
λὰς ἀλινδήθρας ἐπῶν.

865

his adversary. Eurip. Iph. Aul. 15. *ἔτι δὲ ἡσυχία τῷδε κατ' Αὖλιν, | καὶ ἀκίνητοι φυλακαὶ τειχέων*, h. e. *custodes negligentes*. Th.

863. Paraphrase: We must expect therefore that the one (viz. Euripides) will say something fine and highly-filed (*κατερρινημένον*), and that the other (*Æschylus*), plucking up high-sounding words (*λόγους ἀνασπῶν*), and having fallen upon his adversary with those words, root and all (*αὐτοπρέμνοις*), will scatter the copious terms which his opponent has learned in the schools, where sophists practice their wordy combats. Dindorf translates: “*alterum convellentem illum, radicitus evulsiis verbis irruentem, multis dissipaturum esse verborum tricas.*” Thiersch: *alterum verbis pro forti sua natura partis irruentem dissipaturum esse verbosas palestras*.

865. *καταρριεῖν*, (φύνεω, φύνη, a file, a rasp.) Æsch. Suppl. 726. πολλοὺς δέ γέ εὐρήσονται ἐν μεσημβρίᾳ | θάλπει βραχίον' εὖ κατερρινημένοις (*agiles redditos*).

866. ἀνασπᾶν. Eurip. Bacch. 947. χεροῦν ἀνασπάσω sc. Κιθαιρῶνα. Soph. Aj. 302. λόγους ἀνέσπα, τοὺς μὲν Ἀτρειδῶν κάτα, | τοὺς δὲ ἀμφὶ Οδυσσεῖ,

Ib. αὐτόπρεμνος, *cum ipsis radicibus* (Æsch. Choeph. 157. αὐτόκωπος, *cum ipso manubrio*. 663. αὐτόφορτος, *ipse cum sarcina*. Ag. 134. αὐτόκοτος, *una cum fetu*). Eumen. 379. ἦν (γῆν) ἔνειμαν αὐτόπρεμνον εἰς τὸ πᾶν ἐμοί. Soph. Antig. 714. τὰ δὲ ἀντιτέινοντ' αὐτόπρεμν' ἀπόλλυται. Æsch. Sept. c. Th. 71. μῆ μοι πόλιν γε πρέμνοθεν πανώλεθρον | ἐκβαμίσητε. Non. Dionys. II. 77. δένθρεα δὲ αὐτόπρεμνα μετωχλισθησαν ἀρούραις. XXV. 247. 500.

868. ἐμπεσόντα. For the omission of the copula, cf. sup. 791. The imagery seems derived from a violent wind, which having torn up trees by the roots, lets them fall upon a house or other building below. (Cf. infr. 910. and Æsch. Ag. 1146. 1444.)

Ib. συσκεδᾶν (Att. fut.), *will disperse utterly*. Cf. Æsch. Pers. 508. Prom. V. 25. 961. Soph. Tr. 991.

869. ἀλινδήθρα, a place of exercise (for horses), of combat (for wrestlers). Cf. nos in Nub. 32. ἀλινδήθρας ἐπῶν, *palaestras verborum*, h. e. *artificiosa structa verba*. Th., who also compares Cic. Brut. 9. *Demetrius Phalereus successit eis senibus, adolescens eruditissimus ille quidem horum omnium, sed non tam armis institutus quam palaestra*. Et Orat. I. 15. *Nitidum quoddam genus est verborum et latum, sed pala-*

ΔΙ. ἀλλ' ὡς τάχιστα χρὴ λέγειν οὕτω δ' ὅπως ἐρεῖ-  
τον  
870  
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἵ ἀνἄλλος εἴποι.

*stræ magis et olei* (h. e. aptum magis umbratili scholarum disputationi), *quam hujus civilis turbæ ac fori.*

870. οὕτω δὲ (λέγετε) ὅπως ἐρεῖτον, κ. τ. ἔ.

871. ἀστεία. Adjectives ending in *ēos*, and having a circumflex on the penultima, indicate, as Kolster observes (de Parab. p. 46.) the peculiar and natural power and disposition of a person or thing : thus *ἀνθρέος*, *that which becomes a man*, *ἀστείος*, *that which is said ex urbis indeole*.

Ib. *eikónas*. The anxiety of Bacchus that the ensuing dispute may be carried on in plain every-day language, without metaphor or imagery (<sup>¶</sup> *eikónas*), is doubtless a piece of sarcasm levelled (and by the speaker's eye) at Aeschylus, whose metaphors, whether in single words or on a larger scale, were always frequent, and sometimes not a little violent. What, for instance, are *eagles* termed by him in the present play? *strong air-traversing hounds* (infr. 1253.); the poet perhaps thinking, that as the scent of prey was the leading principle in both, the same name ought to belong to both. What again is *iron* or *the sword* in other dramas? In one of his plays (Sept. c. Theb. 724.) it assumes the title of *Σκυθῶν ἄποικος*; in another (Choeph. 154.) it is *δορνοθενῆς ἀνὴρ Σκύθης*, while in a third place it appears with an appendage, perhaps entitling it rather to a place among another class of metaphorical peculiarities, to which we shall have occasion to refer hereafter (infr. 1249.). With all the passionate fondness of the Athenians for naval imagery, the two verses in the Prom. Vinct. (751-2.), which speak of the *Salmydessian jaw* as the *step-mother of ships*, must have sounded to them somewhat harsh, but to speak of a person having a *handsome prow* instead of a *handsome face* (Sept. c. Theb. 529. Ag. 277.) must surely have been provocative of absolute laughter. Under this category must also come the poet's odd notions of relationship, his *smoke* the brother of *fire* (S. c. Theb.), his *dust* the brother of *dirt* (Ag. 478.), and his *rapine*, which is made *near-a-kin* to *running-hither and thither* (Sc. c. Th. 343. ἀρπαγὰ δὲ, | διαδρομῶν ὁμαίμονες.) How far these occasional violences of metaphoric language were redeemed by general beauty and sublimity, is not our present concern; our business is rather to justify by mere numerical references the hint thrown out at the

<sup>¶</sup> The word is of frequent occurrence in the Platonic writings. Conviv. 215, a. Σωκράτη δὲ ἔγώ ἐπαινεῖν . . . οὕτως ἐπιχειρήσω, δι' εἰκόνων. Phædo 87, b. εἰκόνων γάρ τινος δέομαι.

<sup>a</sup> For specimens of the poet's imagery in single words, see among others Ag. 273. 519. 559. 642. 653. 771, (where see Klausen.) 880. 1011. 1254. 1354. 1366. 1422. 1652. Ch. 841. 925. 949. 971. Pers. 315.

<sup>b</sup> But see Klausen on this passage.

ΕΥ. καὶ μὴν ἐμαυτὸν μέν γε, τὴν ποίησιν οἵος εἰμι,  
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,  
ώς ἦν ἀλαζῶν καὶ φέναξ, οἷοις τε τοὺς θεατὰς  
ἔξηπάτα, μωροὺς λαβὼν παρὰ Φρυνίχῳ τραφέντας. 875

commencement of this note. See therefore, *inter alia*, the poet's Suppl. 696. Pers. 115. 119. 135. 152. 199. 620. 994. Sept. c. Theb. 64. 191. 362. 367. 490. 504. 541. 937. Prom. Vinet. 7. 64. 90. 363. 477. 907. 1080. Ag. 51. 57. 115. 125. 130. 133. 212. 251. 297. 302. 313. 467-9. 549. 590. 673. 729. 1097. 1369. 1381. 1426. 1469. 1542-3. 1584. 1591. 1594. Choeph. 122. 230. 312. 525. 568. 582. 637. 672. 717-18-19. 792. 797. 913. 925. 1000. Eum. 154. 172. 292. 796. If to these we add the poet's *naval and marine imagery*, (Prom. 383. 524. 771. 911. 1001. 1037. 1051. Pers. 92. 439. S. c. Th. 2. 62. 64. 80. 108. 193. 202. 687. 755. 796. 1080. Ag. 488. 775. 870-2-3. 978. 1607. Choeph. 180. 196. 385. 650. 1053. Eum. 527.) : his *imagery from field or river sports*, (Pers. 102. Prom. 883. 1114. Ag. 349. 675. 1015. 1030. 1061. 1155. 1346. 1601. Ch. 486. 499. Eum. 112. 127. 142. 222. 237.) : his *pastoral imagery*, (Suppl. 30. 220. 345. Pers. 50. 132. 624. Prom. 27. 108. 331. 363. 882. S. c. Th. 590. 751. Ag. 211. 640. 869. 874. 939. 1199. 1503. 1645. Eum. 187.) : images from the *palæstra*, or from *public games*, (Prom. 612. 908. 1045. Ag. 130. 229. 335. 626. 759. 1216. Choeph. 507. 781. Eum. 151. 559. 560.) : from *archery* : (Suppl. 440. Ag. 605.<sup>r</sup> 611. 1165. Ch. 682. 1020. Eum. 646.) : *numismatic imagery*, (Ag. 35. 381. 595. 754.) : *surgery*, (Ag. 822. Ch. 687.) : *imagery from scales and weights* (infr. 1333. 1346.) : *imagery from dice* (infr. 1368.), besides a number of terms, which will be hereafter discussed under the title of *metonymy* (infr. 1249.), we shall see good reason for Bacchus's desire, that the ensuing dispute may be carried on in such language as citizens used commonly among one another (*ἀστεῖα*), and not in high-flown metaphor.

874. *ἀλαζῶν*, one who throws a false gloss over things, an impostor.

Ib. *οἴοις*. "Malim *οἴοις*, de qua voce vide R. P. Adv. p. 201." Dob.

875. *μωρούς*. "Quos *μωρούς* dicit, ii sunt homines simplices, nondum corrupti Sophistarum artibus; ergo ex Euripidis opinione tantum stulti." Th.

Ib. *Φρυνίχῳ*. Between Thespis and Aeschylus, two names occur for honourable mention in the theatrical annals of Athens,

\* πῶς δῆτ' ἂν εἰπῶν κεδνὰ τάληθη (*fausta et vera*) τύχοις; and infr. 1203. τί νυν καλοῦσα δυσφιλές δάκος | τύχοιμ' ἄν; Choeph. 412. τί δ' ὅν εἰπόντες τύχοιμεν; These and similar expressions appear to be elliptical, for shall we hit the mark (*τοῦ σκοποῦ*)? As in Ag. 611. ἔκυρσας, ὥστε τοξότης ἄκρος, σκοποῦ. Nonn. Dionys. XXIX. 58. δεύρο βέλος προίαλλε, καὶ εἰς σκοπὸν αἱ κε τυχήσης. Archil. fr. 106. μὴ τεῦ μελαμπύγου (i. e. ἀετοῦ) τύχοις.

πρώτιστα μὲν γὰρ ἔνα τιν' ἀν καθίσεν ἐγκαλύφας,  
 Ἀχιλλέα τιν' ἡ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνὺς,  
 πρόσχημα τῆς τραγῳδίας, γρύζοντας οὐδὲ τουτί·

the dramatist in the text, who first gave to the goat-song entertainment its decidedly serious and pathetic character, and Pratinas the Phliusian, the undoubted originator of the satyr-drama. As another opportunity for alluding to the merits of Phrynicus will occur in the course of this play, a few moments, it was thought, would not be misapplied in calling attention to his more lively contemporary, or rather to the peculiar drama of which he was the founder. As the remarks made for that purpose however, were, found to trench inconveniently on the text, and might subject us to the same censure as one or two preceding notes, it is feared, will do, they have been transferred to the Appendix (H).

876. *αν καθίσεν (καθίζειν)*, was accustomed to introduce a person seated, as his Niobe, for instance, on the tomb of her children. Vit. Aesch. ἐν γὰρ τῇ Νιόβῃ ἔως τρίτου μέρους ἐπικαθημένη τῷ τάφῳ τῶν παιδῶν, οὐδὲν φθέγγεται ἐγκαλυμμένη. See also Dindorf's fragm. of Aeschylus, 149. 241. Dob. mavult τίν' ἐγκαθίζεν.

Ib. ἐγκαλύπτειν, to muffle, to throw a covering over the head or person. Plat. Phædr. 237, a. ἐγκαλυψάμενος ἑρώων ἐμαυτόν. Ibid. 117, c. ὥστε ἐγκαλυψάμενος ἀπέκλασον ἐμαυτόν. ἐκκαλύπτειν, to uncover the head or person. Eurip. Suppl. 121. σὲ, τὸν κατήρη χλανιδίοις, ἀνιστορῶ. | λέγ., ἐκκαλύφας κράτα. Herc. F. 1205. ἐκκαλύπτει νιν. 1229. ἐκκαλυψον ἄθλιον κάρα. See also Blomf. Ch. p. 118. Phil. Mus. II. 515. Kannegiesser p. 94. Welcker's Aeschyl. Tr. p. 413-4.

878. *πρόσχημα τ. τραγ.*, a tragic pretext or mute, introduced for show and ostentation, but contributing little or nothing to the dialogue of the piece. This taunt at muffled heads and tragic mutes does not come with the best grace from Euripides; for many of his own plays exhibit similar instances of dramatic artifice. How, for example, does his drama of "the Suppliant Women" commence? The altar of the Eleusinian Ceres is there seen surrounded with a band of females, drest in deepest mourning, and bearing in their hands those branches, with which it was usual for supplicants to provide themselves. It is not till the dialogue has made some progress, that we find among them a person prostrate on the earth, the head muffled up, and exhibiting other marks of speechless grief. It is Adrastus, captain of the well-known chiefs who had fallen before the walls of Thebes, and whose widows are come to supplicate the assistance of the Attic Theseus, that their bodies may receive the rites of sepulture. How again commences his pathetic drama of "the Trojan Women?" It opens with a dialogue between Neptune and Minerva; but the god and goddess are too much occupied, the one in plotting schemes of vengeance, the other in brooding over the temple and well-fed altars which he is about to quit, to attend

ΔΙ. μὰ τὸν Δί' οὐ δῆθ'. ΕΥ. ὁ δὲ χορός γ' ἥρειδεν  
ὅρμαθοὺς ἄν

much to any thing but their own concerns: yet all this time the context shews us, that the discrowned queen of Troy has been lying before them almost a lifeless corse, and when she finally rises, it is to deliver herself in such language, as surely found its way into some lost comedy of Aristophanes. The Hercules Furens and the Hebeuba present similar instances; the one in that scene, where Talthybius finds the wretched mother after her parting interview with Polyxena, the other in that pathetic scene, which takes place between Theseus and Alcides, upon the recovery of the latter from his sudden attack of insanity. We say nothing of the opening scene of the Medea, where, for stage-effect, so much is uttered by the heroine of the piece, as yet *unseen*; but in the poet's Electra, where the <sup>s</sup> speechless Pylades stands side by side with Orestes throughout the piece, was there ever a greater πρόσχημα τραγῳδίας than that? For some remarks on this subject, which ought not to have fallen from so learned a pen as that of Böttiger, see Boeckh's Princ. Gr. Fr. p. 97. To illustrations of the word πρόσχημα, given by Spanheim (Philo in Flaccum, p. 968. κωφὸν ὡς ἐπὶ σκήνης προσωπείον ἔνεκα προσχήματος (*ostentationis ergo*) αὐτὸν μόνον παραλαμβάνοντες ἐπιγεγραμμένον δύοντα ἀρχῆς. Joseph. Antiq. XIV. 12. πρόσχημα μὲν εἴνα λέγοντες τῆς βασιλείας τὸν Ὑρκανὸν, τούτους δὲ τὴν πάσαν ἔχειν ἔξοντια), add Du Cange in Gloss. Græc. p. 607. τῆς Ἐφεσίων ἐστὶ λείψανα τῆς πρώην εἰδωλολατρείας Καταγωγείων οὔτω καλομένων ὡς αὐτοὶ τότε ἐκάλουν ἑαρτήν ἐν ἡμέραις τισὶν ἐπιτελοῦντες προσχήματα μὲν ἀπρεπῆ ἑαυτοῖς προστιθέντες, πρὸς δὲ τὸ μὴ γινώσκεσθαι προσωπίοις κατακαλύπτοντες τὰ ἑαυτῶν πρόσωπα, ρόπαλά τε ἐπιφερόμενοι καὶ εἰκόνας εἰδώλων καὶ τινὰ ἄσματα ἀποκαλοῦντες ἐπιώντες τε ἀτάκτως ἐλευθέροις ἀνδράσι καὶ σεμναῖς γυναιξί.

Ib. γρύζοντας οὐδὲ γρῦ. Euripides here, I presume, utters a faint *gry.* It is observable, that as Euripides here amuses himself at the silence of the *Aeschylean* characters, so in his "Supplices" (856-866.) he sneers at their talkativeness under certain circumstances. And how does he himself rectify matters in that very play? By putting a long speech into the mouth of Adrastus at a point of time, when, stage-business considered, a long speech was of all things the most inappropriate.

879. ἥρειδεν ἄν, *protrudere solebat.* The idiom has been largely explained in preceding plays.

Ib. ὅρμαθος, *a series, or chain.* Od. XXIV. 8. Plut. 765. κριβαντῶν ὅρμαθῷ. Lysist. 650. ισχάδων ὅρμαθος. Plat. Ion 533, d. ὅρμαθος σιδήρων.

<sup>s</sup> The *speechless Pylades* of Euripides was doubtless meant to be an improvement on the *single-speech Pylades* of *Aeschylus*. (Choeph. 887, sq.).

μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἀν' οἱ δὲ ἐσίγαν. 880

ΔΙ. ἐγὼ δὲ ἔχαιρον τῇ σιωπῇ, καὶ με τοῦτ' ἔτερπεν  
οὐχ ἡττον ἢ νῦν οἱ λαλοῦντες. ΕΥ. ἡλίθιος γὰρ  
ἡσθα,

σάφ' ἵσθι. ΔΙ. κάμαντῷ δοκῶ, τί δὲ ταῦτ' ἔδραστ' ὁ  
δεῖνα;

ΕΥ. ὑπ' ἀλαζονείας, ὃν ὁ θεατὴς προσδοκῶν καθοἶτο,  
όπόθ' ἡ Νιόβη τι φθέγξεται· τὸ δρᾶμα δὲ ἀν διήσει. 885

ΔΙ. ὡς παμπόνηρος, οἵτινες ἔφενακιζόμην ὑπ' αὐτοῦ.  
τί σκορδινᾶ καὶ δυσφορεῖς; ΕΥ. ὅτι αὐτὸν ἔξελέγχω.  
κάπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δρᾶμα

880. μελῶν. Compare Kanngiesser's account of Livius Andronicus on the Roman stage. Kom. Bühn. p. 137.

Ib. οἱ δὲ, i. e. Niobe, Achilles, and others. Opportunities for illustrating this portion of the text by analyses of Æschylean or supposed Æschylean Trilogies, viz. the Achilleis and the Niobea, will occur hereafter. Cf. infr. 1229. 1362.

882. ἡλίθιος. "Perhaps we ought to read ἡλίθιος ἄρ' ἡσθα." ELMS.

884. ὃν ἀλαζονείας, for purposes of delusion, prestige: to create a false impression. TH.

885. τὸ δρᾶμα δὲ ἀν διήσει. A learned friend translates for me, "But the drama, i. e. the time of the action, would be going on all the time." That the latest and best of the Æschylean performances are still in our hands, there can be no question; but as a matter of curiosity, who would not give up one of these, (and yet we should be hard pressed to say which,) to be in possession of some of the poet's earlier productions, such as those here objected to, where the Chorus was still considered as the ruling portion of the entertainment, and the dialogue comparatively as an unimportant adjunct?

886. ἔφενακιζόμην, was cheated; viz. by having a series of melodies palmed upon me, instead of a dramatic entertainment. (A prodigious yawn here on the part of Æschylus.)

887. σκορδινᾶσθαι, to yawn and stretch. Cf. nos in Ach. 30. (Bacchus addresses himself to Æschylus.)

Ib. δυσφορεῖν. Soph. El. 255. εἰ δοκῶ πολλοῖσι θρήνοις δυσφορεῖν  
ιμύις ἄγαν. Eurip. Rhes. 426. λίπη—δυσφορῶν ἐτειρώμην.

888. δρᾶμα. Pseud-Eurip. Epist. II. ἡ περὶ τὰ δράματα συμφορά.  
Plat. Conviv. 222, d. Σατυρικὸν δρᾶμα γοῦτο. Apol. 35, b. πολὺ μᾶλλον  
καταψηφεῖσθε τοῦ τὰ ἀλεεινὰ ταῦτα δράματα εἰσάγοντος.

ἡδη μεσοίη, ρήματ' ἀν βόεια δώδεκ' εἶπεν,

889. μεσοῦν, *to be in the middle, or half-way.* Herodot. III. 104. μεσούσα ἡ ἡμέρη. Aesch. Pers. 441. εὐ νῦν τόδ' ἵσθι, μηδέπω μεσοῦν κακόν. Eurip. Med. 60. ἐν ἀρχῇ πῆμα, κούδεπω μεσοῖ. Plat. Phædr. 241, d. καὶ τοι ὅμην γε μεσοῦν αὐτὸν (sermonem sc.). Polit. 265, b. 10 Rep. 618, b. Conviv. 175, c.

Ib. ἀν εἶπεν, *he was wont to utter.*

Ib. βόεια (*βόειος*), *huge of size.* Images of greatness, it has been elsewhere observed, were borrowed by the ancients from the horse and the ox. If the extant remains of Aeschylus do not offer us twelve huge words in succession, a passage in his Choeph. offers us something like half that number; but the imperfect state of the text where that passage occurs, till Klausen and Müller took it in hand, may render a few preliminary observations not unacceptable. In that commatic dialogue which takes place round the tomb of Agamemnon between Orestes, Electra, and the Chorus, the characters of the three speakers are marked with a propriety and delicacy, which would alone suffice to place Aeschylus among the noblest masters of the drama. Filial duty, the express orders of Apollo, personal and political motives, alike instigate Orestes to take his mother's blood—yet the son lingers even in him, and his courage needs screwing to <sup>t</sup>the sticking point.—Contumely, destitution, the dishonoured virgin state, prompt Electra to the dread deed,—but the act involves a mother's death, and her lips can scarcely be brought to name the act itself, or her on whom it is to <sup>u</sup>fall. The Chorus (consisting of captive Trojan ladies) have no such scruples. *They had been eye-witnesses of the cruel mode in which their captor and honoured lord had been slain and mangled*

<sup>t</sup> This lingering disposition almost amounts to weakness, when after being wound up to the highest pitch of determination by the declarations of the Chorus, Orestes instead of proceeding to immediate action, unexpectedly turns to demand of them a more minute account about his mother's dream. The only justification of this at first apparent infirmity of purpose, is that in that dream Orestes finds a full assurance of complete success in what he has undertaken.

<sup>u</sup> This delicate feeling in Electra gives birth to what appears to me an aposiopesis of great beauty, which the commentators have overlooked. Torn from her usual reserve by the impassioned exhortations of the Chorus, Electra observes, “Your recent words have gone through my ears like a dart. O Zeus, Zeus,” continues she, turning her eyes to heaven, “you who send up from below, however late, the avenging Atē, on account of men of wicked and deceitful hand,”—a daughter's feeling bids her pause—“and yet—my wishes ratified, where will their vengeance fall? alas! on those who gave me birth.” Such seems to me the general meaning of the following words :

τοῦτο διαμπερὲς οὖς  
Ἴκεθ' ἀπέρ τε Βέλος. Ζεῦ, Ζεῦ, κάτωθεν  
ἀμπέμπτων ὑστερόποινον  
ὅταν βροτῶν τλήμονι καὶ πανούργῳ  
χειρὶ—τοκεῦσι δ' ὅμις τελεῖται. 362, sq. Kl. Ed.

For the plural *τοκεῦσι*, cf. Ch. 413. *πρός γε τῶν τεκομένων.* On the word *ὅτι*, see Herm. ad Soph. Elect. v. 111.

ὅφρυς ἔχοντα καὶ λόφους, δείν' ἄττα μορμορωπὰ, 890  
ἄγνωτα τοῖς θεωμένοις. ΑΙ. οἴμοι τάλας. ΔΙ. σιώπα.

—a long servitude had taught them the wide difference between Agamemnon and Egisthus, the first kind and considerate, though lofty and commanding; the second cruel and selfish, at once tyrannic and pusillanimous. Their voice—when not spent in wailings—is for immediate action and revenge,—but impassioned wailings, such as were uttered by the wildest of the Asiatic tribes, wailings accompanied by violent blows upon the person, are mixed with their aspirations for revenge; and to these imitations of Arian and Cessian grief we owe the following illustration of our text:

ἔκοψα κόρμουν Ἀρειον, ἐν τε Κισσίνας  
νόμοις ἱηλεμοστρίας  
ἀπρικτόπληκτα πολυπλάνητα δ' ἡνὶ ιδεῖν  
ἐπασπυτεροτριβῆ τὰ χερὸς ὀρέγματα  
ἄνωθεν ἀέκαθεν\* κτύπω δ' ἐπιρροθεῖ  
κροτητὸν ἀμὸν καὶ πανάθλιον κάρα.

Choeph. 403. (Kl. Ed.)

890. ὅφρυς ἔχοντα καὶ λόφους, *stern of brow, and high of crest,*  
SCHOL. ἴψηλὰ καὶ ὑπερήφανα. Cf. Klausen in Choeph. p. 121. Bergler quotes Alexis ap. Athen. VI. 237. *σεμνοπαράσιτον*—ὅφρυς ἔχοντά γε χιλιοταλάντους. Vesp. 135. *ἔχων τρόπους ὁφρυαγμοσεμιακούστινος.* (al. Br.) Among the many menaces of the Delphic shrine to Orestes, if he neglects to avenge his father's death, not the least terrible is that denunciation, that even in darkness he shall have a clear perception of his father's stern and angry brow, threatening him with various ills for allowing his spilt blood to lie yet unavenged:

ἄλλας τε φωνεῖ προσβολὰς Ἐρινύων  
ἐκ τῶν πατρῷών αἰμάτων τελουμένας  
ὅρῶντα λαμπρὸν ἐν σκότῳ νωμῶντ' ὁφρυν,  
ἀποχρημάτοισι ζημίας ταυρούμενον. 271, sq. (Kl. Ed.)

(Et commemorat alios Furiarum impetus, qui e sanguine paterno rati fiant in eo (Oreste sc.), quum videt eum (patrem sc.) lucide in tenebris moventem supercilium taurinum, efferatum ad pœnas fortunarum privativas. Klausen.)

Ib. ἄττα for τινὰ, sup. 165. πόσ' ἄττα, *quæ, qualia?* vel, *quanta tandem?* Th. infr. 901. ποῖοι ἄττα; Plat. Phædon 116, b. *οὐ πόλλα' ἄττα.* Protag. 316, a. *σμικρὰ ἄττα.* See also Matth. Gr. Gr. §. 151. Observ. 2.

Ib. *μορμορωπὸς* (*μορμὼ, ὄψ*), *frightful of sight.* The metaphor is derived from the *μορμὼ*, by which children were frightened. Cf. nos in Ach. 528.

891. *ἄγνωτα.* Soph. OEd. T. 58. *γνωτὰ κοῦκ ἄγνωτά μοι προσήλθεθ' οἰείροντες.*

ΕΥ. σαφὲς δ' ἀν εἰπεν οὐδὲ ἐν ΔΙ. μὴ πρὶε τὸν  
οδόντας.

ΕΥ. ἀλλ' ἡ Σκαμάνδρους, ἡ τάφρους, ἡ π' ἀσπίδων  
ἐπόντας

“γρυπαέτους χαλκηλάτους,” καὶ ρήμαθ' ἵπποκρημνα,  
ἀξυμβαλεῖν οὐ ράδιον. ΔΙ. νὴ τὸν θεοὺς, ἐγὼ  
γοῦν

895

892. “Dedisse poeta videtur σαφὲς δ' ἀν εἰπεν οὐδ' ἀν ἐν.” Pors.  
Suppl. ad Præf. ad Hec. p. 35.

Ib. πρὶε. Soph. Inc. Tr. 98. δάφνην φαγὼν οδόντι πρὶε τὸ στόρα.  
(Bacchus speaks to *Æschylus*.)

893. Σκαμάνδρους. Spanheim observes, that the name of this river occurs four times in the remains of *Æschylus*. Ag. 520. 1166.  
Choeph. 364. Eum. 401. But the objection made by Euripides is not to the mere use of the word, which might, as in all the four places specified, have been perfectly proper, but to its ἀσάφεια, or to some metaphorical application of the word, which for want of the other dramas of *Æschylus*, it is now impossible exactly to explain. We talk of *rivers of blood*, and *mountains, i. e. heaps, of dead*? (infr. 1022.) What is said of the word Σκαμάνδρους must also be understood of the word τάφρους. They were all doubtless among those *eikόνες*, or metaphorical images, against which Bacchus enters his protest at the commencement of this contest. (sup. 871.)

894. γρυπαέτος (*γρὺψ, αλετός*), *griffin-eagle*. The mind of *Æschylus* had evidently been much turned to Oriental character (infr. 928.), imagery, and customs: hence a frequent reference in his dramas to those compound animals, which figure so much in Persian and eastern narratives. Reference has been made in a former play to the prophetic language of Daniel, as a proof of this. Cf. Dobree's Advv. II. p. 333. See also Welck. *Æsch. Tril.* p. 433.

Ib. χαλκήλατος (*δλαύνω*), forged out of brass or copper. *Æsch.* Sept. c. Theb. 535. ἐν χαλκηλάτῳ σάκει. Fr. Sis. 1. λεοντοβάμων ποὺ σκάφη χαλκήλατος; Soph. Acris XI. 2. χαλκηλάτους λέβητας. Colch. IV. 3. χαλκηλάτοις ὄπλουσι. Eurip. Bacch. 798. ἀσπίδας χαλκηλάτους. Cycl. 399. λέβητος εἰς κύτος χαλκηλάτον.

Ib. ρήμαθ' ἵπποκρημνα, *verba nimis audacter composita*. Th. *verba fragorem edentia, instar saxorum ex alto præcipitio devolitorum*. BERGL. coll. Nub. 1371.

895. ἀξυμβαλεῖν (*to guess the meaning of which*) οὐ ράδιον ἦν. The sense of the substantive connected with this verb is of so much consequence in explaining two or three passages in the Orestean Trilogy, that we shall be excused for devoting a little more space than ordinary to the consideration of both: and first

ἥδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα,  
“τὸν ξουθὸν ἵππαλεκτρυόνα” ζῆτων, τίς ἔστιν ὅρνις.

for the verb, which, strictly speaking, signifies *to come to a conclusion by comparing two or more things together*. For the use of the verb, absolutely and in middle voice, see Herodot. IV. 15. 87. VII. 24. 184. VIII. 30., with acc. and infin. I. 68. II. 33. 112. V. 1. VII. 189; with ὅτι, III. 68; with acc. IV. 111. οἱ δὲ Σκύθαι οὐκ ἄχον συμβάλλεσθαι τὸ πρῆγμα. VI. 107. ἐκ μὲν δὴ τῆς δύναμις συνεβάλλετο τῶντα. In the Tragic remains we find, Aesch. Choeph. 999. φόνου δὲ κηκὶς ξὺν χρόνῳ \*ξυμβάλλεται | πολλὰς βαφὰς φθείρουσα τοῦ ποικιλμάτος. Soph. Oed. Col. 1474. τῷ δὲ τούτῳ συμβαλὼν ἔχεις; Eurip. Med. 674. Μη. τί δῆτα Φοῖβος εἴπει τοι παιδῶν πέρι; Αἰ. σοφώτερ' ἡ κατ' ἀνδρας συμβαλεῖν ἔπη. Or. 1391. σαφώς λέγ' ἡμῖν αὖθ' ἔκαστα τὰν δόμοις· | τὰ γάρ πρὸν οὐκ εὐγνωστα συμβαλοῦσ' ἔχω. Plat. Cratyl. 384. a. εἰ οὖν πῃ ἔχει συμβαλεῖν τὴν Κρατύλου μαντείαν, ἥδεως ἀνάμοιάσαι. Let us now examine the substantive. Ag. 7. καὶ νῦν φυλάσσω λαμπάδος τὸ θύμβολον. 142. (Kl. 134.) τούτων αἵτε τὸ ξύμβολα κράναι. 306. τίκραρ τοιούτον σύμβολον τε σοὶ λέγω. Soph. Phil. 402. ἔχοντες, ὡς ἔοικε, σύμβολον σαφὲς | λύπης, πρὸς ἡμᾶς, ὃς ένοι, πεπλεύκατε. Oed. Tigr. 220. οὐν γὰρ ἀν μακρὰν | ἔχενον αὐτὸς, μὴ οὐκ ἔχων τι σύμβολον. Theogn. 1146. αἰσχρὰ κακοῖς ἔργοις σύμβολα θηκάμενοι. Pind. Olymp. XII. 10. σύμβολον δὲ οὗ πώ τις ἐπιχθονίων | πιστὸν ἀμφὶ πράξιος ἔστι | σομένας εὑρεν θεόθεν. Add Aesch. Prom. 800. ηδὲ οὐκ ἔτ' εὐένυμβλητος ἡ χρησμαδία. Choeph. 164. εὐένυμβολον τόδι ἔστι παντὶ δοξάσαι. Soph. Trach. 695. δέρκομαι φάτιν | ἀφραστον, ἀξύμβλητον ἀνθρώπῳ μαθεῖν.

896. ἐν μακρῷ χρόνῳ, *for a long time*, or *during a long space of time*, (Aesch. Ag. 534. ἐν πολλῷ χρόνῳ | τὰ μὲν τις ἀν λέξειν εὐπετῶς ἔχειν, | τὰ δὲ αἵτε κάπιμομφα. 592. σημαντήριον | οὐδὲν διαφθείρασαν ἐν μάκρᾳ χρόνῳ. μακρῷ χρόνῳ without ἐν, as Klausen observes, signifies *after a long time*. Soph. El. 1273.) The poet parodies the Hippolytus of Eurip. 377. ηδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ | θυητῶν ἐφρόντιστ' ὃ διέφθαρται βίος. Heracl. 994. καὶ πόλλ' ἔτικτον νυκτὶ συνθακῶν ἀει.

Ib. νυκτός. Epicharmus emend. in Pors. Hec. 1161. αἵτε τι ζῆται σοφόρι τις, νυκτός ἐνθυμητέον. Ib. πάντα τὰ σπουδαῖα νυκτὸς μᾶλλον ἔξευρίσκεται.

Ib. διαγυρπνεῖν, *to be sleepless*: properly, *the whole night through*.

897. ἵππαλεκτρύων, this animal, compounded of horse and cock, and which Aeschylus had introduced into his Myrmidones, appears to have much amused Aristophanes. Cf. Pac. 1176. Av. 850.

<sup>x</sup> Concurrit, Blomf. conjectando agnoscitur, Kl.

<sup>y</sup> Blomfield translates: *tessera, a watchword*. Is it not rather, *matter for conjecture*, sc. whether Troy has been taken, or not?

<sup>z</sup> Facere, ut eveniat res, qua signo illo indicata est. KLAUS., whom see on the whole passage, and for part of the references here made.

AI. σημεῖον ἐν ταῖς ναυσὶν, ὁμαθέστατ', ἐνεγέγραπτο.  
 ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' φύμην Ἔρυξιν εἶναι.  
 ΕΥ. εἰτ' ἐν τραγῳδίαις ἔχρην κάλεκτρυόνα ποιῆ-  
      σαι; 900  
 AI. σὺ δ', ὡς θεοῦσιν ἐχθρὲ, ποῖον ἄττ' ἐστὶν ἄττ' ἐποί-  
      εις;  
 ΕΥ. οὐχ ἵππαλεκτρυόνας μὰ Διὸν οὐδὲ τραγελάφους,  
      ἀπέρ σὺ,  
 ἀν τοῦσι παραπέτασμασιν τοῖς Μηδικοῖς γράφουσιν.

898. *σημεῖον*. The tutelary gods, or other figures by which the vessels of the ancients were distinguished and named, appear sometimes to have been actual images, sometimes, as the present instance proves, mere paintings. Eurip. Iph. A. 241-276. (255. *νῆας σημείοις ἐστολισμένας*.) Thucyd. VI. 31. *σημεῖοις καὶ κατασκευαῖς χρησάμενοι*, (where see a learned note by Bloomfield.) Aesch. Suppl. 694. *τῆσδ' ἀπὸ σκοπῆς ὄρῳ | τὸ πλοῖον· εὔσημον γὰρ οὐ με λαρ-θάνει*.

899. *\*Ἐρυξιν*. Of this Eryxis, son of Philoxenus, (for a Philoxenus) son of Eryxis, see Athen. I. 6, b.) nothing more is known than what the text here indicates, that he was a person deformed, and of ridiculous appearance.

902. *τραγελάφους* (*τράγος, ἔλαφος*), *goat-stags*. Aeschylus Fr. Inc. 165. Plato 6 Rep. 488, a. ἀλλὰ δεῖ ἐκ πολλῶν αὐτὸν ἐνναγαγεῖν εἰκά-ζοντα καὶ ἀπολογούμενον ὑπὲρ αὐτῶν, οἷον οἱ γραφῆς τραγελάφους καὶ τὰ τουαῖτα μιγνύντες γράφουσι. *τραγελάφοι* ap. Athen. (XI. 484, d, e. 500, e.) were cups, so called from having figures of this animal upon them. See also Boeckh (Staatsh. II. 304.) for an account of an οπούχ μετὰ τραγελάφουν πριαπίζοντος.

903. *παραπέτασμα* (*παραπέταννυμι*), *curtain, tapestry*. Herod. IX. 82. ὁρέων τὴν Μαρδονίου κατασκευὴν χρυσῷ τε καὶ ἀργύρῳ καὶ παραπέ-  
 τάσμασι ποικίλουσι κατασκευασμένην. Arist. Fr. Inc. 27. τὸ παραπέτασμα  
 τὸ Κύπριον τὸ ποικίλον. Metaph. Diphilus ap. Athen. VI. 225, a. ἐνταῦθα γοῦν ἔστιν τις ὑπερηκοντικῶς, | κόμην τρέφων μὲν πρῶτον λεράν  
 τοῦ θεοῦ, | ὡς φῆσιν· οὐ διὰ τοῦτο γ', ἀλλ' ἐστιγμένος, | πρὸ τοῦ μετώπου  
 παραπέτασμ' αὐτὴν ἔχει. Menand. in Stob. Floril. p. 377. Ψυχὴν ἔχειν δεῖ  
 πλουσίαν τὰ δὲ χρήματα | ταῦτ' ἔστιν δψις, παραπέτασμα τοῦ βλου. In-  
 cert. ap. eund. p. 387. κακῶς ὁ δεσπότης βεβούλευται πάνν. | ἐν ἄρρῳ γὰρ  
 οἰκῶν, οὐ σφρόδρῳ ἔξηλέγχετο, | τῆς μερίδος ὡν τῆς οἰδάμον τεταγμένης, |  
 εἰχεν δὲ παραπέτασμα τὴν ἐρημίαν. Plat. Polit. 279, d. Protag. 317, a.  
 Dem. 1107, 1 : see also Klausen's Agamemnon, p. 171.

Ib. *Μηδικοῖς*. Cf. Athen. V. 197. Martial VIII. 28. Plaut. Pseud. I. 2. 14. Böttiger Vasengemälde. Th.

ἀλλ' ὡς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ πρῶτον  
εὐθὺς

οἰδοῦσταιν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπαχθῶν, 905  
ἴσχυναν μὲν πρώτιστον αὐτὴν καὶ τὸ βάρος ἀφεῖλον  
ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοισι λευκοῖς,

905. οἰδᾶν, Ion. οἰδεῖν (Od. V. 455. φέε δὲ χρόα πάντα), *to swell.*  
infr. 1157. οἰδῶν τὰ πόδες.

Ib. κόμπασμα, *boastful expression.* Aesch. Prom. V. 369. δε αὐτὸν  
ἔξεπληξε τῶν ὑψηγόρων κομπασμάτων. Sept. c. Th. 795. πέπτωκεν ἀν-  
δρῶν ὀβρίμων κομπάσματα.

Ib. ἐπαχθῆς (*ἄχθος*), *burdensome, wearisome.* Plat. Meno, 90, a.  
δύκωδης τε καὶ ἐπαχθῆς (*πολίτης*). Charm. 158, d. ίσως ἐπαχθέει φανεῖ-  
ται. Dem. 269, 20. ἐπαχθεῖς λόγους πορίσασθαι. Aeschin. 33, 29. πολὺς  
ἥν τοῖς ἐπαίνοις καὶ ἐπαχθῆς. See also Elmsl. Ed. Rev. XXXI. 228.

906. ισχαίνειν, *to make dry or thin, to reduce in compass.* Herod.  
III. 24. ἐπέάν τὸν νεκρὸν ισχαίνωσι. Aesch. Eumen. 257. καὶ ζῶτά σ'  
ισχνάσασ' ἀπάξομι κάτω. Prom. V. 388. ἔάν τις ... σφριγῶντα θυμὸν  
ισχναίνῃ βίᾳ. F. Lycurg. I. 2. ἐκ τῶνδ' ἐπινει βρῦτον ισχναίνων χρόνῳ.  
Prom. V. 277. κατισχναίσθαι πρὸς πέτραις. Eum. 133.

907. ἐπόλλα (dim. of ἐπη). Arist. Pac. 532. ἐπυλλίων Εὐριπίδου.  
“ Non solum verba minuta sive voculas intellige, sed etiam ryth-  
mos imbecilliores, leviores et magis enervatos. Th. Cf. nos in  
Ach. 345.

Ib. περίπατος, prop. *a walk*, (Plat. Phædr. 227, a. d.) ; 2dly, *place*,  
where the walk is taken : 3dly, conversation during the walk, more  
particularly on philosophical subjects. For a practical example of  
a philosophical disputation thus conducted, see Plato's Protagoras,  
315, sq. It is needless to add, that from this practice the school  
of Aristotle more particularly acquired the name of Peripetetic ;  
but it may be observed, that the occurrence of this word in Ari-  
stoph. (it is not to be found, I believe, in the remains of any other  
contemporary writer) will serve to remove one objection made  
against the “ *Tabula Cebetis*” as a production of a scholar of  
Socrates, the term *οἱ περιπατητικοὶ* used in it being among other ar-  
guments applied to bring it down as low as the age of Aristotle. It  
is also needless to add, that throughout this speech Aristophanes  
artfully makes Euripides place as a merit to himself, what in fact  
constituted the faulty part of his dramas. On the philosophic  
and rhetorical tendency of Euripidean language, see Boeckh's Pr.  
Gr. Tr. p. 176. Cf. infr. 918.

Ib. τευτλίοισι, *beet* ; this herb being particularly calculated, it was  
thought, to reduce swellings. Spanheim quotes Sotion Geopon.  
XII. 15. μεγύμενος δὲ ὁ χῦλος τοῦ α σεύτλου ἄμα κηρῷ καὶ λυόμενος καὶ

α ἔαν ἐπιχάριος  
ιατρὸς εἶπε, “ τρυβλίον τούτῳ δότε

χυλὸν διδοὺς στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν·  
εἴτ' ἀνέτρεφον μονῳδίας, Κηφισοφῶντα μιγνύς·  
εἴτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδὲ ἐμπεσὼν ἔφυρον, 910

μετὰ πανίου ἐπιτιθέμενος, πάντα σκληρὰ καὶ οἰδαίνοντα πάθη θεραπεύει. Diog. ap. Laert. VI. 45. πρὸς τὰ περιστάντα μειράκια, καὶ εἰπόντα, βλέπομεν μὴ δάκης ἡμᾶς, θαρρεῖτε, ἔφη, παιδία κίνων τευτλία οὐκ ἔσθιει.

Ib. λευκοίς. Three species of beet are mentioned by the ancient naturalists, (Dioscorid. II. 49. IV. 16. Plin. H. N. XIX. 8.) τεῦτλον μέλα, or *beta vulgaris*, τεῦτλον λευκόν, *beta cicla*, and τεῦτλον πήγριον sc. λειμώνιον, *beta maritima s. pratensis*. Th.

908. χυλὸν—στωμυλμάτων, *chatter-juice*, strained and filtered, as we shall presently see, not from herbs, but from books. Pax 997. φύλας χυλῷ.

Ib. βιβλίων, chiefly *philosophical books*. Cf. nos in Nub. p. 88. Though most of the Euripidean plays, at which the present and some subsequent satire (914-15.) is levelled, have disappeared, yet enough remains in those better dramas, which have been preserved, to see the nature of the scenic improprieties of which the perpetrator is unconsciously, and therefore more humorously, here made his own expositor. For specimens of school-philosophy used without regard to sex, age, condition, &c. see the poet's Troades (635, sq.), his Phcenissae (509.), his Andromachē (320. 331.) Helen (915.), Hecuba 590. 787. 802. 852. Hippol. 379. Electr. 942.

Ib. ἀπηθῶν (ἡθεῖν, ἡθμός, a *filtering-cloth*), *to percolate*. Nonn. Dion. IV. 267. καὶ ζαθίων ἄρρητον ἀμελγόμενος γάλα βιβλῶν.

909. ἀνέτρεφον μονῳδίας. Dobree refers to a fragment in our author's Gerytades : θεράπευε καὶ χόρταζε τῶν μονῳδῶν. Cf. infr. 1288.

Ib. Κηφισοφῶντα μιγνύς, *with an infusion of Cephisophon*. That Euripides received assistance from this person, whoever he was, is again insinuated, infr. 1422.

910. ὅ τι τύχοιμι, *whatever might present itself*. Plat. Crito 44, d. ποιοῦσι δὲ τοῦτο ὅ τι ἀν τύχωσιν. 45, d. καὶ τὸ σὸν μέρος, δ τι ἀν τύχωσι, τοῦτο πράξουσι. Protag. 353, a. οἱ ὅ τι ἀν τύχωσι, τοῦτο λέγουσιν. Gorg. 500, b. μηδὲ ὅ τι ἀν τύχης παρὰ τὰ δοκοῦντα ἀποκρίνουν.

Ib. ἐμπεσῶν, *intemperate irruens*. Th. "in quae incidit, que ipse occupat, excogitando." DIND. Cf. sup.

Ib. φύρεν, *to mingle, to commix together*. Aesch. Prom. V. 459. ἔφυρον εἰκῇ πάντα. Ag. 711. αἴματι δ' οἶκος ἔφύρθη. Eurip. Hec. 944.

πτισάνης ἔωθεν," καταφρούομεν εὐθέως·  
ἀν δὲ " πτισάναν καὶ τριβλίον" θαυμάζομεν,  
καὶ πάλιν ἔαν μὲν " σευτλίον," παρεῖδομεν·  
ἔαν δὲ " τευτλίον," ἀστένεις ἡκούσαμεν·  
ὡς οὐ τὸ σευτλον ταυτὸν ὅν τῷ τευτλίῳ.

Alexis in Muliere mandragoris-utente ap. Athen. XIV. 621, e.

ἀλλ' οὐξιῶν πρώτιστα μέν μοι τὸ γένος εἰπ' ἀν εὐθὺς

τοῦ δράματος. ΔΙ. κρείττον γὰρ ἦν σοι νὴ Δὲν ἡ τὸ σαυτοῦ.

ΕΥ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρῆκ' ἀν ἀργὸν,

φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω. Suppl. 212. δε ήμιν βίοτον ἐκ πεφυρμένον καὶ θηριώδους θέων διεσταθμήσατο.

911. γένος pro φύσις: used, as Thiersch observes, to give Bacchus an opportunity of striking a blow at the origin of Euripides.

912. In his earlier acquaintance with the works of Aristophanes, the present writer was led to stigmatise such attacks as more disgraceful to the person making them than the person upon whom they were made. But was this altogether a fair view of the subject? His maturer judgment thinks not. All matters of this kind must be considered in reference to the manuers of the age in which they occur. Aristophanes, it must be remembered, was not the inventor of the Old Comedy, but followed a track which had been previously traced out for him; and considering how early the Athenian stage was linked with politics, there can be little doubt that personal reflections of this kind prevailed from the earliest effusions of Thespis. Undoubtedly it would have been more honourable in Aristophanes to have endeavoured to reform the stage in this as well as other matters; but it does not follow that because he did not thus contrive to win more of our praise, he is to fall under our absolute censure. On what scale the trading concerns of the mother of Euripides were formed, is of little importance: nothing however forbids us to surmise, that the establishment might have been of the most extensive kind, carried on under the general superintendence and management of confidential slaves. Who in reading Juvenal would not imagine the father of Demosthenes to have been a common blacksmith? Who does not know from more authentic sources, that he was a manufacturer of the most opulent grade, leaving a property which entailed upon his son some of the most onerous and expensive *liturgies* in Athens? Such is the latitude which Satire has ever allowed itself. But enough of these petty matters. The great question is, not who was the mother of Euripides, but of what Euripides himself was the parent? That a person thus frequently attacked on the subject of his own birth should have taken a poetical revenge by decrying high birth generally, is natural enough; and to this feeling we perhaps owe the reflections contained in many fragmentary remains of the poet. See his *Æolus* fr. IV. *Alexander* fr. XVI. *Dictys* XI. *Cretenses Mulieres* fr. IX. *Melanippē Captiva* fr. XI.

913. οὐδὲν παρῆκ' ἀν ἀργὸν, I allowed no person to be idle or mute;

ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χῶ δοῦλος οὐδὲν ἥττον,  
χῶ δεσπότης χὴ παρθένος χὴ γραῦς ἄν. AI. εἴτα  
δῆτα 915  
οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα; EY. μὰ τὸν  
'Απόλλων.  
δημοκρατικὸν γὰρ αὕτ' ἔδρων. ΔΙ. τοῦτο μὲν ἔασον, ω  
τᾶν.

i. e. as you did in the persons of Achilles and Niobē. παρίεναι, to permit. Herodot. VII. 161. ἀλλω δὲ παρήσομεν οὐδενὶ ναναρχέειν. Soph. El. 1482. ἀλλά μοι πάρες κάν σμικρὸν εἰπεῖν. OEd. Col. 569. Θησεῦ, τὸ σὸν γενναῖον ἐν σμικρῷ λόγῳ | παρήκεν ὥστε βραχέα μοι δεῖσθαι φράσαι, (where see Hermann.)

<sup>a</sup> 914. δοῦλος. For a specimen of a Euripidean slave, using his παρηγότα at a most unmerciful rate, and as exceptionable in some of the topics on which he dilates, as in the length with which he handles them, see the poet's "Helen" (737, sq. 751, sq.); and yet with singular inconsistency we find in Stobæus the following fragment ascribed to Euripides:

σοφὸς μὲν οὖν εἰ, Πρίαμ', ὅμως δέ σοι λέγω·  
δούλουν φρονοῦντος μᾶλλον ἢ φρονεῖν χρεὼν  
οὐκ ἔστιν ἄχθος μειζον οὐδὲ δώμασιν  
κτῆσις κακίων οὐδὲ ἀνωφελεστέρα. Alex. fr. VI. 4.

*not redundant in the above verse.*

916. *ταῦτα τολμῶντα*, i. e. for having had the audacity to confound all dramatic propriety by allowing master and slave, matron and maid, to express themselves, at equal length, and with equal elegance of speech.

917. δημοκρατικὸν γὰρ αὐτὸν ἔδρων. "I did it upon democratic principles," argues Euripides: "where people are all equal, or nearly so in point of civil freedom, why should not all be equal in freedom of speech, and express themselves with nearly equal elegance of language?" The politics of Euripides and Æschylus were almost necessarily as wide asunder as the poles. Addiction to Bacchic rites as naturally inclined the former to democratic principles, as a reverence for the purer rites of Eleusis naturally fixed the latter's eyes on those higher classes of society, who are politically set apart, to be, as it were, depositaries of the nobler feelings of human nature, and who, abandoning the duties for which they were so set apart, are justly stripped of the privileges which they have forfeited. As some guide to the political principles of Euripides, as they exhibit themselves in his extant plays, (a most insufficient test, however, as preceding notes have shewn, of the various objections made to him by Aristophanes,) the reader may

<sup>b</sup> Cf. foot note, p. 134.

οὐ σοὶ γάρ ἔστι περίπατος κάλλιστα περί γε τούτου.

EY. ἐπειτα τουτοῦ λαλεῖν ἐδίδαξα AI. φημὶ κάγω.  
ώς πρὸν διδάξαι γ' ὥφελες μέσος διαρραγῆναι. 920

EY. λεπτῶν τε κανόνων ἐσβολὰς ἐπῶν τε γωνιασ-  
μοὺς,

consult the following passages : Hec. 254, sq. 380. 605. 852. Orest. 687. 762. Phœn. 545. Med. 296. Suppl. 196. 243. 361. 412. Iph. in Aul. 337. 373. 447. 526. 914. Hippol. 990. 1017. Ion 607. 633. 682. Herc. F. 589. 811. 1409. Electr. 385. Androm. 482. 694. An attempt to investigate the political opinions of Æschylus, according to the order of time in which his dramas are generally arranged, will be found in Appendix (I). (Is the humour of the foregoing declaration of Euripides heightened by putting previously an aristocratic oath (see Klaus. *Æsch. Theol.* p. 114.) into his mouth?)

918. The answer of Bacchus applies to the doctrine laid down by Euripides in the preceding verse. "No," says our theatrical critic, (and who had more right to express himself on this point than the patron-deity of the stage?) "there your philosophy (*περίπατος*) is any thing but correct. Political institutions may level men's ranks, but they cannot level the original laws of nature; birth, education, sex, age, natural endowments, and civil occupations, not only create different modes of seeing and observing upon the same things, but impose certain restraints and varieties in the modes by which they are expressed; and to those restraints and varieties the dramatist, if he wishes to remain true to nature, is bound to adapt 'himself.'

919. τοντούοι, i. e. the spectators. λαλεῖν, cf. nos in Nub. 900. (The φημὶ κάγω of Æschylus is of course accompanied with a most significant nod of the head. Cf. infr. 923.)

920. ως ὥφελες διαρρ. *O that you had burst asunder to the waist*, &c. For construction, see Matth. Gr. Gr. §. 513.

921. λεπτῶν κανόνων ἐσβολὰς sc. ἐδίδαξα, regulas subtiliter blaterandi docui. TH. Cf. sup. 763. infr. 1073.

Ib. ἐσβολαι (SCHOL. ἀφορμαι, ἀρχαι). infr. 1069. ἐσβολαι σοφισμά-  
των. Eurip. Suppl. 102. κανάς εἰσβολὰς ὥρῳ λόγων. Ion 688. ὥρῳ—  
στεντυμῶν εἰσβολάς.

Ib. γωνιασμός, the exact settlement of things by the instrument for measuring angles. Here, a precise and accurate definition of words.

922. νοέιν. What else could be expected from the pupil of a philosopher, preeminently termed δο Νοῦς? One or two of the Euri-

c If this latter interpretation gives too wide a latitude to Bacchus's answer to his favourite poet's declaration in the text, it seems to me less open to objection than the narrow, and I think erroneous one, which my learned predecessor Thiersch affixes to it. "Monet Bacchus, ne Euripides de rei publicæ studio mentionem faciat. Unde conjicio Euripidem aut ipsum aliquando deliquisse, aut ut regiæ potestatis suasorem in tragediis vituperari."

*νοεῖν, ὄρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,*

pidean *placita* on the subject of the *thinking* power, are here submitted to the reader :

ὡς γῆς ὅχημα κάπὶ γῆς ἔχων ἔδραν,  
ὅστις ποτ' εἰλ σὺ, δυστόπαστος εἰδέναι,  
Ζεὺς, εἴτ' ἀνάγκη φύσεος εἴτε νοῦς βροτῶν,  
προσηγέμην σε. Troad. 892.

οὐ νοῦς  
τῶν κατθανόντων ζῆ μὲν οὖν, γνώμην δ' ἔχει  
ἀθάνατον, εἰς ἀθάνατον αἰθέρ' ἐμπεσών. Hel. 1023.

See also Troad. 653. 994. Hel. 122. 740; and cf. infr. 923. ad *περινοεῖν*. With regard to the actual verb *νοεῖν*, we should not have expected to find it making its appearance in the Euripidean writings in the following shape ; yet Clemens of Alexandria (Strom. V. 613, d.) quotes the following as a fragment of the poet, certainly not often wont to deal so courteously with the heavenly powers :

οὐς τάδε λεύσσων θέδων οὐχὶ νοεῖ,  
μετεωρολόγων δ' ἔκας ἔρριψεν  
σκολιὰς ἀπάτας, ὃν ἀτήρα  
γλῶσσ' εἰκοβολεῖ περὶ τῶν ἀφανῶν,  
οὐδὲν γνώμης μετέχοντα.

The fragment smells strongly of the Alexandrine school of forgery. Ib. ὄρᾶν. From the opening scene of our poet's *Thesmoph.* (11-22.), it is not improbable that some philosophical opinions on the subject of *seeing* and *hearing* had been promulgated in the dramas of Euripides, to which allusion is here made. I transcribe the concluding part of the passage referred to :

Εὔρ. χωρὶς γάρ αὐτῶν ἔκατέρουν 'στὶν ἡ φύσις,  
τοῦ μῆτ' ἀκούειν μῆθ' ὄρᾶν, εὐ ἵσθ ὅτι.  
Μνησ. πῶς χωρὶς ; Εὔρ. οὐτω ταῦτα διεκρίθη τότε.

αἰθήρ γάρ ὅτε τὰ πρώτα διεχωρίστο,  
καὶ ζῶ ἐν αὐτῷ ξυνετέκνουν κινούμενα,  
ῳ μὲν βλέπειν χρὴ πρῶτ' ἐμηχανήσατο  
οὐφθαλμὸν ἀντίμιμον ἡλίου τροχῷ,  
δίκην δὲ χοάνης ὥτα διετετρήνατο.

Μνησ. διὰ τὴν χοάνην οὖν μῆτ' ἀκούω μῆθ' ὄρῶ ;  
η τὸν Δί', ἡδομά γε τουτὶ προσμαθών.  
οἶόν τι πον 'στὶν αἱ σοφαὶ ξυνουσίαι.

Εὔρ. πολλά' ἀν μάθοις τουαῦτα παρ' ἐμοῦ.

Ib. *στρέφειν*. Hec. 738. τι στρέφω τάδε : | τολμᾶν ἀνάγκη. (Cf. sup. 842. *στρεβλὰ παλαισματα*.) Arist. Thesm. 1128. (Eurip. de seipso), αἰαῖ τι δράσω ; πρὸς τίνας στρεφθῶ λόγους ;

Ib. ἐρᾶν. Eurip. Hippol. 347. τι τοῦθ', ὁ δὴ λέγοντιν (λέγοντος ἐν ἀνθρώποις, Reiske) ἀνθρώπους ἐρᾶν (quid est illud tandem quod vocant *amare*? Monk.) Ib. 441. ἐρᾶσ· τι τοῦτο θαῦμα ; σὺν πολλοῖς βροτῶν. Ib. 478. τόλμα δ' ἐρῶσα· θεὸς ἐβούληθη τάδε. On the mischievous ten-

*κάχ' ὑποτοπεῖσθαι, περινοεῦ ἀπαντα ΑΙ. φημὶ κάγώ.*

dency of this and similar language of Euripides, cf. nos in Nub. 1028; and to the examples there given, add Hippol. 435-500. Andromeda, fr. VIII. XI. XII. Augē fr. III. In the following blameless fragment Euripides borrows from Aeschylus. (Cf. Danaid. fr. 2.) :

Τὴν Ἀφροδίτην οὐχ ὄρᾶς ὅση θεός ;  
 ἦν οὐδὲ ἀν εἴποις οὐδὲ μετρησείας ἀν  
 ὅση πέφυκε κάφ' ὅστον διέρχεται.  
 αὕτη τρέφει σὲ κάμη καὶ πάντας βροτούς.  
 τεκμήριον δὲ μὴ λόγῳ μόνον μάθησ,  
 ἔργῳ δὲ δείξω τὸ σθένος τὸ τοῦ θεοῦ·  
 ἐρῆ μὲν ὅμβρον γαῖ', ὅταν ἔηρὸν πέδον  
 ἀκαρπὸν αὐχμῷ νοτίδιον ἐνδεῶς ἔχῃ,  
 ἐρῆ δ' ὁ σεμνὸς οὐρανὸς πληρούμενος  
 δύμβρον πεσεῖν εἰς γαῖαν Ἀφροδίτης ὑπο.  
 ὅταν δὲ συμμιχθῆτον εἰς ταῦτὸν δύο,  
 τίκτουσιν ἡμῖν πάντα κάκτρεφονσ' ἄμα,

οὗθεν βρότειν ζῆ τε καὶ θάλλει γένος. Inc. Fr. IV. (Dind.

“ Pro ἐρᾶν (Arist. Ran. 967.) quod intelligi nequit, forsitan φω-  
 ρᾶν corrigendum cum duorum verborum trajectione,” Aglaoph.  
 1306. !!

Ib. *τεχνάειν, dolos struere.* (Arist. Thes. 94. (Mnes. de seipso et Euripide,) τοῦ γὰρ τεχνάειν ἡμέτερος ὁ πυραμοῦς. Add 198. 271. 927. Plat. Hip. Min. 371, d. 11 Leg. 921, b. Epin. 989, d. Xen. de Venat. VIII. 3.) The dramatic allusion is to the arts and stratagems, which the most heroic characters are allowed to practise in the dramas of Euripides, thus degrading the art, and lowering that standard of excellence, which we are apt to attribute to persons of ages long gone by, and which feeling it is so desirable to preserve. As specimens in the remaining works of Euripides, see the artifice by which Polymestor and his children are brought into the hands of Hecuba—the plots laid by Creusa for the murder of Ion—the degrading deceptions and contrivances which mark the character of <sup>d</sup> Agamemnon in the Iph. in Aulis—to which may be added the schemes by which <sup>e</sup> Iphigenia and Helen effect their escapes, the one from Egypt, the other from Tauri; the poet, as it were, studiously throwing in many minor difficulties, in order more fully to develop the powers of his heroines for deception and trickery, (cf. Helen. 1058. 1420. 1548.) See also his Medea 402, sq. Andromach. 85, sq. 426, sq. As some punishment for this degradation of the dramatic art on the part of Euripides, we doubtless owe those scenes in the Thesmoph. where Euripides is represented as practising so many shifts and tricks for the liberation of his father-in-law from the brutal Scythian, in whose custody he is.

<sup>d</sup> The king of men, as himself acknowledges, being finally foiled in all: *σοφίοις μαι δὲ, καὶ τοῖσι φιλτάτοις | τέχνας πορίζω, πανταχῇ νικάμενος.* Iph. A. 745.

<sup>e</sup> Even Orestes, who is to be saved by her contrivances, cannot help sarcastically observing, *δεινοὶ γὰρ αἱ γυναῖκες ἐθρίσκειν τέχνας.*

ΕΥ. οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν,  
 ἐξ ὧν γ' ἀν ἐξηλεγχόμην· ξυνειδότες γὰρ οὗτοι      925  
 ἥλεγχον ἀν μου τὴν τέχνην· ἀλλ' οὐκ ἐκομπολάκουν

923. κάχ' ὑποτοπεῖσθαι. (SCHOL. ἀντὶ τοῦ κακὰ ὑπονοέιν, ἐάν τις εἰς αὐτοὺς τεχνάσηται.) Herodot. IX. 116. οὐδὲν ὑποτοπηθὲις τῶν ἔκεινος ἐφρόνεε. Arist. Thesm. 494. ἵνα ... μηδὲν κακὸν δρᾶν ὑποτοπῆται. (For practical proofs of the suspicious temper thus wrought into the Athenians, see the same play of the Thesmoph. 395, sq.) Thiersch reads *καχυποτοπεῖσθαι*, justifying his reading by such analogous terms as *καχύποπτος* (Plat. 3 Rep. Arist. Rhet. II.) *κακάγγελος* (Æsch. Ag. 619. Soph. Ant. 1286. Eurip. Phœn. 1232;) and also by *καχυποτοπεῖσθαι* thus standing without an objective case, like the infinitives preceding.

Ib. περινοέν ἄπαντα. Euripides's stock of poetic or philosophic teaching might by this time be supposed pretty nearly run out; but no: he is almost made the precursor of that school, which gave lessons *de omni scibili, et de quibusdam aliis*. This most unexpected addition to the *νοεῖν* of the preceding verse, this surplusage, as it were, of philosophic investigation, is of course enunciated with a sudden vehemence of tone and voice, and a Burleigh nod of the head, which excite prodigious merriment. For some practical results of all this among the "most thinking" people of Athens, see *infr. 948*.

924. οἰκεῖα πράγματα. The loss of so many of the plays of Euripides (and those most open to Aristophanic ridicule would naturally be the first to perish) prevents us from seeing the full force of this objection, but enough is yet in existence to shew that it was not made without reason. See, besides other places, Hec. 65, sq. Med. 246, sq. Orest. 1106. Androm. 166. 205. 624. 954. An analysis of the poet's Electra, or at least the opening part of it, would still more justify the attack here made on the *οἰκεῖα πράγματα* of Euripides. That Æschylus had, in one instance at least, laid himself open to a similar rebuke, see his Choeph. 737-750.

925. ἐξ ὧν γ' ἀν ἐξηλεγχόμην, quapropter reprehendi possem. non: reprehensus fuisse. TH. coll. Matt. Gr. Gr. §. 590.

Ib. οὗτοι, (points to the spectators.)

926. κομπολάκειν (κόμπος, a boastful expression, λακεῖν, to utter).

<sup>f</sup> A case more in point would be Plat. Phædr. 240, e. φυλακὰς *καχυποτόπους φυλαττόμενος*.

<sup>g</sup> "Menelaus et Helena hæreditatem Orestis spe devorarant. Omnia igitur ob-signabant. Quod si quis haec esse humiliora quam pro tragedie dignitate objiciat, meminerit, ob hoc ipsum male audiisse Euripidem, quod ad res minutas et domesticas Melpomenen detruserit." Porson.

*Leading them away from their better reason,  
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδὲ ἔξεπληττον αὐτοὺς,  
Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαροπώλους.  
γνώσει δὲ τοὺς τούτους τε κάμοῦ γ' ἐκατέρου μαθητάς.*

Soph. Ant. 127. Ζεὺς γὰρ μεγάλης γλώσσης κόμπους ὑπερεχθαίρει. Eurip. Hec. 625. γλώσσης κόμποι. Rhes. 384. κλύε κόμπους κωδωνοκρότους.

927. ἀπὸ τοῦ φρονεῖν ἀποσπάσας. Plat. 6 Rep. 491, b. ἀποσπᾶν τὴν ψυχὴν φίλοσοφias.

928. Κύκνους. The Scholiast mentions two persons of this name, one or both of whom had been subjects of Æschylean dramas; a son of Mars, who was slain by Hercules (see Scut. Hes.), and a son of Neptune slain by Achilles, as Pindar mentions. Cf. Kl. Theol. p. 138.

Ib. Memnon, son of Tithonus and Aurora, who came to assist the Trojans, and was slain by Achilles. What opportunities Æschylus had for catching the manners and literature of the East, we cannot say; but towards the East his mind, equally alive to all that was magnificent in imagery, and simple as well as magniloquent in language, would naturally turn. Welcker, in his investigation of the satyr-drama, has the following remarks on the drama here alluded to. "Eine ähnliche Parodie, und zwar auf die Psychostasie, welche Æschylus in der Memnonsfabel entweder einführte oder befolgte, scheint mir in Millins Vasen I. 20. an der selben Vase, woran die Psychostasie selbst ernsthaft vorgestellt ist, enthalten zu seyn. Zwey Papposilene, in welchen Millin (p. 42.), nach seinem gewöhnlichen Vorurtheil, zwey verkleidete Eingeweihete, wunderliche Dinge, voraussetzt, tragen die beyden Keren, die auch Millin erkannte, als zierliche Knaben, den einen mit dem Bogen Todespfeil entsendend, den andern eine erhobene Fackel haltend, als Zeichen des Lebenslichtes." Nachtrag, &c. p. 290.

Ib. κωδωνοφαλεροπώλους, having *bells* (*κώδωνας*), attached to the *breast-trappings* (*φάλαρα*) of their horses. This practice seems to have been a favourite one with southern and eastern nations. It is some years since the present writer read Depping's collection of Spanish Ballads, but if his memory does not deceive him, more than one allusion is made to the practice in those ballads, where the manners of the <sup>k</sup> Moors are so graphically described. A few illustrations of the simple words, out of which this comic compound is formed, are here added. Æsch. Sept. c. Th. 395. λόφοι δὲ κώδων τ' οὐδὲ δάκνουσ' ἄνευ δορός. Soph. Aj. 17. χαλκοστόμους κώδωνος ὡς Τυρσηνικῆς φώνημα. Inc. Tr. LXX. 6. κωδωνοκρότῳ σάκει. Eurip. Rhes. 306. Γοργὼ δ' ὡς ἀπ' αἰγίδος θέας, | χαλκῇ μετώποις ἵππικοίσι πρόσθετος

<sup>h</sup> i. e. "Weighing of souls." This drama of Æschylus will be again referred to in the present volume, infr. 1333.

<sup>i</sup> Sammlung der besten Spanischen Romanzen.

<sup>k</sup> An illustration nearer home may perhaps be found in the little bells attached to the legs of our village morris i. e. morisco-dancers

τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μάγνης, 930  
σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπται,  
ούμοὶ δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κομψός.

| πολλοῖσι σὺν κώδωσιν ἔκτυπεῖ φόβον. (From these quotations it should appear that bells were attached to the helmets and shields of ancient warriors, as well as to the trappings of their horses). φᾶλαρα. Soph. CEd. Col. 1069. ἀμπυκτήρια φᾶλαρα πώλων. The attachment of bells to the war-horse was not without its advantage, as it accustomed the animal to such noises, as would better enable him to stand the shock of war.

929. Bergler compares Alciph. I. ep. 34. Σύγκρινον εἰ βούλει Ἀσπασίαν τὴν ἑταίρων καὶ Σωκράτην τὸν σοφιστὴν, καὶ ὅποτερος ἄμεινον ἐπαιδεύεν τὸν ἄνδρας, λόγισας· τῆς μὲν γὰρ ὅφει μαθητὴν Περικλέα, τοῦ δὲ Κριτίαν.

930. Φορμίσιος, a rough hairy fellow, of truculent aspect (Schol. ad Eccles. 97.) ; and hence satirically represented as a specimen of the school of Aeschylus. The same also of Megænetus the Magnesian.

931. σαλπιγγολογχυπηνάδαι, i. e. fellows with whom one associates no other ideas than those of a trumpet (*σάλπιγξ*), a spear (*λόγχη*), and a mustachio (*ὑπίγην* .. Aesch. Glauc. Marin. fr. 5. δαῦλος δὲ ὑπίγην καὶ γενειάδος πυθμήν) .. The editor has in vain endeavoured to procure a copy of the celebrated Alfieri's version of the Frogs : it would have been a matter of curiosity to see how far the Italian language was capable in his hands of dealing with these Aristophanic compounds. The German language would of course grapple with them, were they twice as long : *Drommetenlanzenknebelbart*, Voss. *Drommetenstuzbarlanzenkerls*, Welcker. *Schreckendrommettlanzbarlige*, Conz.

Ib. σαρκασμοπιτυοκάμπται (*σαρκασμός*, *πίτυς*, *κάμπτω*), pine-benders, who only provoke a contemptuous smile. By the term pine-benders, Phormisius and Megænetus are assimilated to such robbers as Sinis, whose wont it was to tie men to the boughs of the pine-tree (*πίτυς*), which boughs having been forcibly brought together, and afterwards loosened, the limbs of his wretched victims were in an instant torn from the body. Ovid. Metaph. VII. 441. Sinis, qui poterat curvare trabes et agebat ab alto | ad terram late sparsuras corpora pinus." Thiersch translates: *hominum vexatores aequæ crudeles ac Sinnis Pityocampta*. Passow: *Hohnlächelfichtenbeuger*. On the subject of this Sinis, or Sinnis, see Monk in Hippol. v. 981., and to the references there given add Plutarch. in Thes. §. 8. Xen. Mem. II. 1. 14. Lucian. VI. 249.

932. κομψός, loquacious, skilled in crafty and subtle discourses. Eurip. Troad. 652. εἴσω δὲ μελάθρων κομψὰ θηλεῖων ἔπι | οὐν εἰσεφρόμην. Suppl. 436. κομψός γ' ὁ κῆρυξ. Cyclo. 315. κομψός γενήσαι καὶ λαλιστατός. Rhes. 627. τρίβων γάρ εἰ τὰ κομψά καὶ νοεῖν σοφός. Ael. fr. VI. 2. τὰ κομψὰ ποικίλοι. Antiop. fr. XXV. ἀλλοις τὰ κομψὰ ταῦτ'

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐσ τὰ πάντα,  
ὅς ἦν κακοῖς που περιπέσῃ καὶ πληγίον παραστῆ,  
πέπτωκεν ἔξω τῶν κακῶν, οὐ Χίος, ἀλλὰ Κεῖος. 935

ἀφείς. Iph. Aul. 333. ἐκκεκόμψευσαι πονηρὸν γλῶσσ' ἐπίφθονον σοφή. Cf. Monk in Hippol. 990. et nos in Ach. 926.

933. σοφὸς ἀνὴρ καὶ δεινός. Plat. Protag. 341, a. Πρωταγόρας σοφὸς καὶ δεινὸς ἀνὴρ. where see Heindorf.

Ib. ἐσ τὰ πάντα, *omnino*. Arist. Plut. 273. Th. 532. Vesp. 1102. Åesch. Prom. Vinet. 761. (more frequently *eis*, or ἐσ τὸ πᾶν. Ag. 665. Ch. 672. 1926. Eum. 52. 83. 191. 281. 379. 510. 851. 996; or τὸ πᾶν, Ag. 964. Suppl. 761; or simply πάντα, Pers. 839. Soph. Tr. 489. Eurip. Hippol. 79.

934. κακοῖς περιπέπτειν. Eurip. Hec. 496. αἰσχρῷ περιπεσεῖν τόχη. Plato 9 Leg. 877, c. δε τις ἀν τοιάταις ἔνυμφοραις περιπέσῃ. Dem. 1417, 18. ταῖς μεγιστᾶς ἀτυχίαις περιπέπτειν.

935. πέπτωκεν ἔξω = ἐκπέπτωκε, *escaped*. Xen. Hell. IV. 4. 11. πάλιν ἐκ τοῦ σταυρώματος ἐξέπιπτον.

Ib. οὐ Χίος, ἀλλὰ Κεῖος. Apparently a proverbial expression, implying one who can say *Sibboleth*, or *Shibboleth*, as will best serve his purpose. No allusion, say Brunck and Dindorf, to the game of dice is here to be understood. The expression is applicable to a man of versatile genius, who, like the bat in the fable, can be bird

1 Blomfield reads ἔλαχε δὲ εἰς τὸ πᾶν | δ Πιθοχρῆστας φυγὰς, | θεόθεν εὖ φραδαῖσιν ἄφρημένος. The learned editor gives no explanation of his own text, but refers to that of Matthiae, who reads and explains δ Πιθοχρῆστας, sc. Apollo, ἔλαχε φυγὰς, *fugam denunziavit*. (Obss. Crit. p. 5.) Klausen reads, as Matthiae does, but interprets, δ πιθοχρῆστας φυγὰς, *exul qui Pytho consuluit*. This better interpretation is, however, I think, marred by the writer's affixing a full stop to the word φυγὰς, and connecting the next sentence with the verb ἐπολολυζέτω, which he reads instead of ἐπολολύξατ', ὥκ. τ. ἐ. If I may venture to give my own explanation of this difficult passage, it is as follows. After a dialogue of imitable energy, pathos, and conciseness between Orestes and his mother, the former concludes the trying scene with a double senarius, not a single one, as Blomfield gives it :

Ἔ κάρτα μάντις οὐδὲ ὀνειράτων φόβος.  
κάνεις γ' ὅν οὐ χρήν, καὶ τὸ μὴ χρεῶν πάθε.

Having uttered these words, he again seizes on his mother, of whom he had previously let go, and hurries her into the palace, for the purpose of putting her to death. It is to this determined declaration of Orestes, of whose want of power to bring his courage to the sticking point the CHORUS had hitherto been in doubt, that their words, I think, now refer, and which with the subsequent verses may be thus paraphrased : "The oracle-consulting exile has at last spoken out and to the purpose; the great act of retributive justice, which we have so long desired, will now be accomplished. Break forth into shouts of joy, my companions; for the mansion of our royal victor (that victor, whom though his captives we so fondly revered) will at last be freed from its miseries, and its treasures no longer be consumed by two blood-stained assassins, whom an evil destiny brought together."

ΕΥ. τοιαῦτα μέντούγῳ φρονεῖν  
τούτουσιν εἰσηγησάμην,

λογισμὸν ἐνθεὶς τῇ τέχνῃ  
καὶ σκέψιν, ὥστ' ἥδη νοεῖν  
ἄπαντα καὶ διειδέναι

τά τ' ἄλλα καὶ τὰς οἰκίας

οἰκεῖν ἀμεινον ἡ πρὸ τοῦ,  
κάνασκοπεῖν Πῶς τοῦτ' ἔχει;

Ποῦ μοι τοδί; Τίς τοῦτ' ἔλαβε;

ΔΙ. νὴ τὸὺς θεοὺς, νῦν γοῦν Ἀθη-

940

945

or mouse, as will best answer his end, being always found on the prosperous side. Dindorf refers to Xen. Hell. II. 25. Heindorf ad Plat. Protag. p. 577. See also Mitford IV. 343, 386.

936. On the following Iambic dimeters, see Gaisford's Hephaestus, p. 244.

937. τούτουσιν, sc. the spectators. Euripides proceeds to shew, how by the composition of domestic tragedies, he had taught the Athenians to be more skilful and prudent in the management of their domestic matters.

Ib. εἰσηγεῖσθαι, to be the author or originator of a practice, to introduce. Eurip. Sis. fr. I. 16. τὸ θεῖον εἰσηγήσατο. Ib. 25. διδαγγάτων ἥδιστον εἰσηγήσατο. Plat. Conviv. 176, e. Crito 48, a. Dem. 276, 23. Andoc. 9, 4. 31. Lys. 143, 5.

938. λογισμόν. Plato Phædon. 79, a. ἐπιλαμβάνεσθαι τῷ τῆς διανοίας λογισμῷ. Parm. 130, a. ἐν τοῖς λογισμῷ λαμβανομένοις, i. e. ἐν τοῖς ὅντως οὖσι (quæ sensibus percipi non possunt, sed sola mentis actione) ἐπιδεικνύναι.

939. σκέψιν, deep consideration. Plat. Theæt. 175, c. εἰς σκέψιν αὐτῆς δικαιοσύνης. 9 Rep. 578, c. περὶ γάρ τοι τοῦ μεγίστου ἡ σκέψις. Dem. c. Mid. 576, 15. τάχι τοίνυν ὕστος καὶ τὰ τοιαῦτ' ἔρει, ὡς ἐσκεμμένα καὶ παρεσκευασμένα πάντα λέγω νῦν.

Ib. νοεῖν ἄπαντα. Hes. Op. 291. οὗτος μὲν πανάριστος, ὃς αὐτὸς πάντα νοήσει, | ἐσθλὸς δὲ αὐτὸν κάκενος, ὃς εὖ εἰπόντι πίθηται.

941-2. οἰκίας οἰκεῖν, to administer domestic affairs. Cf. sup. 98.

943. ἀνασκοπεῖν, to investigate attentively.

Ib. πῶς τοῦτ' ἔχει; quomodo hoc se habet? Cf. Aesch. Choeph. 858.

945. "The poet," says Duker, "proceeds to describe the manners of the Athenians, whose solicitude, that they should not be robbed by their slaves in small matters, is from this passage transferred by Casaubon to illustrate Theophrastus's character of the μικροπρεπῆς." Surely something more than this must be intended, or the Aristophanic humour rather sinks than rises here, as the stage-

ναιών ἄπας τις εἰσιών  
κέκραγε πρὸς τοὺς οἰκέτας  
ξητεῖ τε Ποῦ 'στιν ἡ χύτρα ;  
Τίς τὴν κεφαλὴν ἀπεδήδοκεν  
τῆς μαυνίδος ; Τὸ τρυψίον

950

business obviously required it to do ? How then are we to give it a little additional pungency ? By referring, I think, to that philosophic element in the Euripidean character, the pedantry of which Aristophanes so much delighted to expose. High authority has long assured us, that it is not so much the actual *things* of this strange world, which confuse the mind, as *reasonings* about those things, their *how* (*πῶς*) and their *why* (*ποῦ*), their origin and purport : and if Euripides was own brother to Socrates, as we may rest assured he was, in some of the <sup>m</sup> peculiarities of his philosophy, this *how* and *why* must have occurred occasionally in dramas of the poet, which have never reached us, in forms not a little calculated to compromise the dignity of Science. Supposing this opinion to be correct, the stage-play of the two little sets of dimeter iambics before us is obvious enough. Euripides concludes his set of iambics in the most pompous tone of scientific importance. " What is the innate nature and substance of *this thing* ? " " To what purpose and object *that thing* ? " " A most important dogma that ; to whose mental conception <sup>n</sup> (*τις ἔλαβε*) are we indebted for it ? " All this Bacchus travesties with admirable humour. Ποῦ, he begins, mimicking the pompous tone of Euripides ;—a slight pause ensues, and the expected philosophic dictum ends in an inquiry of the humblest nature. Τίς, the wine-god exclaims again, —but instead of a philosophic *conception* of Archelaus or Anaxagoras, of Thales or Pythagoras, we are treated to a domestic *perception*, that a table-dainty has found its way into any mouth but that which it should. *To what purpose* (*ποῦ*), asks Philosophy a third time in her loftiest tone—but a third time Domesticity steps in and concludes the inquiry, " *to what purpose* the stale garlic of yesterday, when to-day's garlic, gathered fresh from the bed, would have been far more to my taste and appetite ? "

949. ἀπέδω fut. ἀπέδομαι, perf. ἀπεδήδοκα. Bergler compares Anaxilas ap. Athen. VIII. 342. τοῦ κεστρέως κατεδήδοκεν τὸ κράνιον.

950. μαυνίς, dim. of μαίνη, μαίνα. A small sea-fish, which, like our herring, was salted. For an account of its properties, see Athen. VII. 313.

ταῦτα δ' ἔστιν 'Εκάτης Βρώματα,  
ἃ φησιν οὖτος, μαυνίδας καὶ τριγλίδας. Ibid.

<sup>m</sup> Cf. sup. 924. infr. 1466. and our edition of the Clouds, *passim*.

<sup>n</sup> For this *mental* sense of the verb λαμβάνειν, cf. nos in Nub. p. 271.

τὸ περυσινὸν τέθνηκέ μοι·  
 Ποῦ τὸ σκόροδον τὸ χθιζωόν;  
 Τίς τῆς ἐλάσα παρέτραγεν;  
 τέως δ' ἀβελτερώτατοι,  
 κεχηνότες Μαμμάκυθοι,  
 Μελιτίδαι καθῆντο.

955

951. τὸ περυσινὸν, *of last year's purchase.* Plat. 9 Leg. 855, c. 8 Epist. 356, d. τῶν περυσινῶν ἀρχόντων.

Ib. τέθνηκε προ κέκλασται, *has been broken.* The poet no doubt laughs at some ἐκδὼν, or poetical imagery of Euripides, in which the word τέθνηκεν had been applied to an inanimate object.

952. χθιζωός (=χθεζωός, *of yesterday*), from χθιζός. II. I. 424. χθιζός ἔβη μετὰ δαίτα. χθιζόν, adverb, Od. IV. 655. ὅδον ἐνθάδε Μέντορα δίον | χθιζόν ὑπ' ἡσίουν. II. II. 303. χθιζά τε καὶ πρώϊς.

953. ἐλάσα. SCHOL. ἐλάσα δὲ ὁ καρπὸς τῆς ἐλαίας.

Ib. παρατρύγω f. ξομα, aor. παρέτραγον, nibbled.

954. τέως δὲ, *whereas formerly*, or *up to that time.* Herodot. VI. 112. τέως δὲ ἦν τοῖσι Ἐλλησι καὶ τὸ οὖνομα τὸ Μήδων φάβος ἀκοῦσαι.

Ib. ἀβελτερώτατοι, *dolts to the last degree.* Nub. 205. τί κάθησθε ἀβελτεροι;

955. μαμμάκυθος (μάρμα, κεύθω), properly, a frightened child, who hides himself, or takes refuge in his mother's bosom. A learned writer in the Museum Crit. (I. 127.) translates, *a moll-coddle.* On the word κεχηνότες, gaping, see nos in Ach. 121. Eq. 1226.

956. Μελιτίδαι, *blockheads like Melitides*, of whom (besides other acts of stupidity, for which see Eustathius 1669, 45, sq.) it is recorded, that he could not count beyond the number five. Lucian V. 316. Μελιτίδην ἡ Κόρουβον οὔει με, πρὸς θεῶν, ἵνα κ. τ. ἔ. Μελιτίδαι M.R.V. ΤΗ. (whom see). Μελιτίδαι, Bek. Dind.

Ib. The reader is indebted to Mr. Frere for the following version of the above dialogue :

- E. Thus it was that I began  
 With a nicer neater plan,  
 Teaching men to look about,  
 Both within doors, and without;  
 To direct their own affairs,  
 And their house and household-wares.  
 Marking every thing amiss—  
 “Where is that?” and—“What is this?”  
 “This is broken”—“That is gone,”  
 ’Tis the system, and the tone.  
 B. Yes, by Jove—and now we see  
 Citizens of each degree,

XO. “τάδε μὲν λεύσσεις, φαιδιμ' Ἀχιλλεῦ”  
 σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως  
 μὴ σ' ὁ θυμὸς ἀρπάσας  
 ἔκτὸς οἴσει τῶν ἐλαῶν·  
 δεινὰ γάρ κατηγόρηκεν.  
 ἀλλ' ὅπως, ὥς γεννάδα,  
 μὴ πρὸς ὄργην ἀντιλέξεις,  
 ἀλλὰ συστείλας, ἄκροισι

960

That the moment they come in  
 Raise an uproar and a din ;  
 Rating all the servants round  
 “ If it’s lost, it must be found.  
 “ Why was all the garlic wasted ?  
 “ There that honey has been tasted ;  
 “ And these olives pilfer’d here :  
 “ Where’s the pot we bought last year ?  
 “ What’s become of all the fish ?  
 “ Which of you has broke the dish ? ”  
 Thus it is ; but heretofore  
 They sat them down to doze and snore.

957. “ Do you see the slaughter made among your friends, O illustrious Achilles?” Thus was the son of Thetis addressed in the opening of Æschylus’s drama of the Myrmidones. “ Do you see the havoc made among your dramas, illustrious Æschylus,” is the implied address of the Chorus to the opponent of Euripides?

958. μόνον ὅπως, sub. ὥρα. 960. τῶν ἐλαῶν, *the course*. The poet alludes to the olive-trees planted at the end of the course in the hippodrome, round which the turn was to be made by contending charioteers. Those who were unable to controul and regulate their horses at this ticklish point, were thrown out of the course. On the expression ἐκ δρόμου φέρεσθαι, ἐκ δρόμου τρέχειν, see Blomf. in Prom. Vinct. 908. Agam. 1216. Choeph. 507.

961. δεινὰ κατηγόρηκεν. Cf. Dobree’s Adv. I. 247.

964. συστείλας, sc. τὰ ἵστια, *having contracted your sails*. Cf. nos in Eq. 415; and for proofs of the extreme fondness of the Athenians for nautical imagery, see Appendix (K).

\* In Dindorf and Scholefield this fragment assume sa continuous form. Does not construction, as well as the mode in which it is found in Harpocration, render the following form preferable?

τάδε μὲν λεύσσεις, φαιδιμ' Ἀχιλλεῦ

δοριλυμάτους Δαναῶν μέχθους,  
 οὐδὲ [οὐ προσίνεις] εἰσω κλιστας.

Cf. infr. 1229.

χρώμενος τοῖς ἵστίοις,  
εἴτα μᾶλλον μᾶλλον ἄξεις,  
καὶ φυλάξεις,  
ἥνικ' ἀν τὸ πνεῦμα λεῖον  
καὶ καθεστηκὸς λάβης.

ἀλλ' ὡ πρῶτος τῶν Ἑλλήνων πυργώσας ρήματα  
σεμνὰ  
καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν κρουνὸν  
ἀφίει.

965

970

Ib. ἄκροισι. SCHOL. τοῖς ἐν ἄκρῳ δεχομένοις τὸ πνεῦμα καὶ μὴ κατὰ τὸ μέσον. Eur. Medea 524. δεῖ μὲν ὅστε νάδις κεδνὸν οἰλακοστρόφον | ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν | τὴν σὴν στόμαργον .. γλωσσαλγίαν.

966. “ἄξω fut. of ἀίσσω. *Deinde magis magisque insurges.* Nam chorus hortatur ut tantum in præsens tempus caute agat, deinde vero impetum faciat.” Tp. ἄξεις, Bek. Dind. Eurip. Iph. Aul. 7. Σείριος, ἔγγὺς τῆς ἑπταπόρου | Πλείαδος ἄσσων ἔτι μεσσήρης. (On these verses, see some ingenious remarks by Boeckh, Gr. Tr. Princ. p. 277.)

968–9. “When you perceive (λάβης· cf. nos in Nub. p. 271.)  
the wind smooth and still.”

Ib. λεῖον. Cf. Stalbaum ad Plat. Phileb. §. 117.

969. καθεστηκός. Cf. nos in Eq. 844. Blomf. in Pers. p. 132. and to the examples there given, add Philost. Vit. Soph. II. 1. p. 564. τὸ μὲν πνεῦμα οὐ σφοδρόν, ἀλλὰ λεῖον καὶ καθεστηκός. Polyb. XXII. 14. §. 10. θύλασσα γαληνὴ καὶ καθεστηκύα, (quoted by Arnold, Thueyd. II. 36. whom see.)

970. πυργώσας ρήμη. Blomfield in Pers. p. 121. applies the English expression, *building the lofty rhyme.* SCHOL. αὐξήσας καὶ μεγάλα εἰπών. Arist. Pac. 749. ἐποίησε τέχνην μεγάλην ἡμίν καπύργωστοικοδομήσας | ἐπεσιν μεγάλοις. Æsch. Pers. 197. ἡ μὲν τῇδε ἐπυργοῦτο στολῆ. Eurip. Troad. 612. ὥρῳ τὰ τῶν θεῶν, ὡς τὰ μὲν πυργοῦντ' ἀνω | τὰ μηδὲν ὄντα, τὰ δὲ δοκοῦντ' ἀπόλεσσαν. Rhes. 122. αἴθωσα γάρ ἀνὴρ, καὶ πεπύργωται θράσει. Med. 526. ἐπειδὴ λίαν πυργοῖς χάριν. Herac. 293. πᾶσι γάρ οὐτος κήρυξ νόμος, | διὸ τόσα πυργοῦν τῶν γιγνομένων, (where see Elmsley.) Herc. F. 238. οἷς πεπύργωσαι λόγοις. Non. Dionys. I. 284. XXII. 258. In the present instance the verb is perhaps adopted to meet such expressions as the following in Æsch. Suppl. 90. ίάπτει δέ ἀλπίδων ἀφ' ὑψιπύργων | πανώλεις βρότους. Pers. 865. ἡδὲ νομίσματα πύργια πάντ' εὐθυνον. Eum. 658. καὶ πολλα νεόπτολιμ | τήδε ὑψιπύργον ἀντεπύργωσαν τότε. Cf. nos in Nub. 982.

971. κοσμήσας τραγικὸν λῆρον. What Æschylus found the Tragic

ΑΙ. θυμοῦμαι μὲν τῇ ξυντυχίᾳ, καὶ μου τὰ σπλάγχν' ἀγανακτεῖ,  
εἰ πρὸς τοῦτον δέ μ' ἀντιλέγειν ἵνα μὴ φάσκη δ' ἀπο-  
ρεῖν με,  
ἀπόκριναι μοι, τίνος οὖνεκα χρὴ θαυμάζειν ἄνδρα ποιη-  
τήν;

ΕΥ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιοῦ-  
μεν

975

drama, various notes and observations in this volume have partly shewn; what he left it, that magnificent Trilogy, to which so much reference has been made, has pretty well evinced. Could words of even still wider import than *κοσμεῖν* and *λῆπος* have been more properly employed than to express so wide a difference? Science has in more than one person—Pythagoras, Bacon, Newton—formed the just wonder of an age, but where can Literature find a parallel to the achievements of Aeschylus? Those achievements were indeed to find a thing of brick, and leave it "marble.

Ib. κρουνὸς (κρούω, or κρήνη). II. XX. 208. ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπὶ κρουνὸν ἀφίκοντο. Soph. Trach. 14. κρουνὸι διερράινοντο κρηναῖον ποτοῦ. Eurip. Rh. 792. θερμὸς κρουνὸς αἴματος. Hes. 566. κρουνὸι ἔχω-  
ρουν. Non. Dionys. VI. 251. ἐριφλοίσθιο δὲ κόλπον | κρουνοῖς πλειο-  
τέροισιν ἐμυκήσαντο χαράδραι. also ibid. 255. Athen. V. 200, c. ἐκ τού-  
τον (ἄντρου sc.) περιστεραὶ καὶ φάσσαι καὶ τρυγόνες καθ' ὅλην ἐξίπταντο  
τὴν ὁδὸν, λημνίσκοις τοὺς πόδας δεδεμένοι πρὸς τὸ ῥάβδως ὑπὸ τῶν θεωμέ-  
νων ἀπάζεσθαι· ἀνέβλυζον δὲ ἐξ αὐτοῦ καὶ κρουνὸι δύο, ὃ μὲν γάλακτος, ὃ  
δὲ οἶνον.

Ib. ἀφίει. Eurip. Hippol. 994. ὅμως δ' ἀνάγκη, ξυμφορᾶς ἀφεγμένης,  
γλωσσάν μ' ἀφεῖναι. Thiersch observes, that κρουνὸν ἀφίειν is not,  
as is commonly rendered, *rivum emittere*, but *torrentem verborum s. verba stridentia emittere*. ὅτι κρουνὸι αἱ τῶν χειμάρρων ἀρχαὶ, παρὰ τὸ  
κρέτω ἡ κρουνῷ νάειν ἤγουν ρέειν. Eustath. p. 467, 12. 28. coll. 1263,  
50. οἱ μέν φασι τοὺς κρουνοὺς λέγειν παρὰ τὸ λίαν ρέειν.

972. τῇ ξυντυχίᾳ, at the encounter, at our being thus brought together.  
Suid. Cf. sup. 188. in voc. ξυνέτυχον.

975. δεξιότητος sc. οὖνεκα, ob rei scenice peritiam. δεξιότης, clever-  
ness, a perfect knowledge of any art. Eq. 716. Vesp. 1054.

Ib. νουθεσία. Eurip. Herc. F. 1259. πρὸς νουθεσίας τὰ σάς. Plat.  
Sophist. 229, e. τὸ μὲν ὀρχαιοπρεπές τι πάτριον, φ' πρὸς τοὺς νεῖς  
μάλιστ' ἔχρωτό τε καὶ ἔτι πολλοὶ χρῶνται τὰ νῦν, ὅταν αὐτοῖς ἐξαμαρτά-  
νωσί τι, τὰ μὲν χαλεπαίνοντες, τὰ δὲ μαλθακωτέρως παραμυθούμενοι τὸ δ'  
οὖν ξύμπαν αὐτὸν ὀρθότατα εἴποι τις ἀν νουθετητικήν. For a poetical

<sup>n</sup> *Lateritiam invenit, marmoream reliquit.* Scholef. Praefat. in Aeschyl.

τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. ΑΙ. τοῦτ' οὖν εἰ μὴ πεποίηκας,  
ἀλλ' ἐκ χρηστῶν καὶ γενναιῶν μοχθηροτάτους ἀπέδειξας,  
τί παθεῖν φήσεις ἄξιος εἶναι; ΔΙ. τεθνάναι· μὴ τούτον ἔρωτα.

ΑΙ. σκέψαι τοίνυν οἵους αὐτοὺς παρ' ἐμοῦ παρεδέξατο πρῶτον,

εὶ γενναιῶν καὶ τετραπήχεις, καὶ μὴ διαδραστολίτας,

μηδὲ ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ πανούργους,

980

*νονθεσία* of Phœbus, Jupiter, and Neptune, see Eurip. in Ion. 448, sq.

977. “ἀπέδειξας, h. e. ἐποίησας. ἀπέφηνας, ut saepe alias. Cf. Plut. 127. 210. 470. Vespp. 1478.” ΤΗ. Vespp. 1478. τὸν τραγῳδόν φησιν ἀποδείξειν Κρόνους.

978. μὴ τούτους ἔρωτα. Dobree refers to Plut. 499, and Schol.

980. τετραπήχεις, *men of high stature*. Cf. nos in Vespp. 565. ἀνδρες μεγάλοι καὶ τετραπήχεις. As a proof of what the ancients considered high stature, Thiersch quotes Herodot. VII. 117. ἐν Ἀκάνθῳ δὲ ἔσντος Ξέρξεω, συνήνεικε ὑπὸ νόσου ἀποθανεῖν Ἀρταχαίνην, δόκιμον ἔόντα παρὰ Ξέρξην, καὶ γένος Ἀχαιμενίδην, μεγάθετε τε μέγιστον ἔόντα Περσέων· ἀπὸ γὰρ πάντες πηχέων βασιλήων ἀπέλιπε τέσσερας δακτύλους.

Ib. διαδραστολίται (*διαδράστις*, διαδιδράσκω, πολέτης), citizens who wish to shun their state-duties, and slip through them. Phryn. in Bek. Anecd. p. 34, 20. διαδραστολίτης: διαδιδράσκων τὰς τῆς πόλεως ὕπουργίας καὶ μὴ βουλόμενος ἐν τοῖς ἀναγκαῖοις καιροῖς παρέναι τῇ πατρίδι. Cf. nos in Ach. 546.

981. ἀγοραίους, *frequenters of the agora*. What description of persons these were, we have explained too fully in former plays to render it necessary to enter again into the subject. For some agoræ, real or metaphorical, of a humourous character, but all in their derivations bearing reference to the one great agora in Athens (as *thieves' agora*, *liars' agora*, *dogs' agora*, *humbug* (*τέρπας*) *agora*, *agora* <sup>o</sup>*Cercopum*, &c.), see Lobeck's Aglaophamus II. 1304.

<sup>o</sup> The Cercopes were to Hercules much what the Cobali were to Bacchus. For an amusing account of their parentage, names, adventures, and petty larcenies, see Lobeck's Aglaophamus II. 1296, sq. They seem to have formed the subject of many a comedy at Athens, particularly those in which the Hercules Gourmand was played off. We cite two instances, both from the Cercopes of Eubulus, that the Hercules of an earlier scene may not be forgotten.

ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας,

Ib. κοβάλους. In pronouncing this word, the speaker's eye spoke no doubt as much as his tongue : but to understand the sarcastic tone of the one, and the contemptuous look of the other, (if the eyes of a masked face could look contempt,) we must bear in mind not only the high personal and dramatic character of Aeschylus, but also have a full conception of the whole retinue of Bacchus, at a portion of whom the sarcasm in the text is principally directed. That to a mind constituted like that of Aeschylus, the immoralities and levities of Bacchic worship should have been alike revolting, can excite no surprise. With the more offensive part of that worship, however,—its revellings and excesses—its sensualities and debaucheries—the text does not at present require us to deal, the immediate blow being merely levelled at the Bacchic Cobali—a set of antics, whom in former plays we resembled to the Cobold of German superstition, and the Puck or Goblin of our own, and who in company with Fauns and Satyrs were ever about the wine-god's 'person, and served to amuse his tidler hours. In what manner

(*Loquitur Hercules*)

Κόρινθον ἥλθον. ἡδῶς ἐνταῦθα πως  
λάχανὸν τι τράγων ὄκιμον, διεφθάρην.  
κάνταῦθα κατελήρησα τὴν ἔξωμίδα.

Athen. XIII. 567, c.

μετὰ ταῦτα Θήβας ἥλθον· οὐ τὴν νύχθ' ὅλην  
τὴν θῆμέραν δειπνοῦσι, καὶ κοπρών' ἔχει  
ἐπὶ ταῑ θύραις ἔκαστος· οὐ πλήρει βροτῶν  
οὐκ ἐστὶ μεῖζον ὀγαθῶν ἡς χεζητιῶν  
μακρὸν βαδίζων, πολλὰ δὲ ἐσθίων ἀνήρ,  
δάκνων τὰ χείλη, παγγέλους ἐστ' ίδειν.

Athen. X. 417, d.

Though Athenaeus quotes these passages at distant intervals, they appear to have belonged to one and the same drama, where they must have formed a sort of (Drunken ?) Barnaby's Tour.

<sup>a</sup> Harpocration (as read by Lobeck) : Κοβαλεία ἡ προσποιητὴ μετὰ ἀπάτης παιδιά, καὶ κόβαλος ὁ ταῦτη χρώμενος, οὐκεὶ δὲ συνώνυμον τῷ βαμβολόχῳ. Φιλόχορος ἐν β. "Ατθίδος" Κόβαλος δαιμόνες εἰσὶ τινες σπληγοὶ περὶ τὸν Διόνυσον. Natalis Comes in Myth. I. V. c. 13. p. 485. et 507. "Hunc Deum, (Bacchum sc.) comitabantur Fauni, Satyri et Cobali, malefici dæmones, quoniam multa sunt quæ ebrietatem et immoderatum bibendi usum consequuntur, loquacitas scilicet et temeritas, inimicitia—quos malos dæmones et Cobalos antiqui vocabant." Flogel, in his treatise on court-buffoons, considers these latter to have derived their origin from the Cobali and Cercopes of Bacchus and Hercules. Ben Jonson, a man of great learning, not improbably had them in his eye, when he surrounded his Volpone—the voluptuary of intellect as well as of the senses,—with the retinue which he did—

Call forth my dwarf, my eunuch, and my fool,  
And let them make me sport. What should I do,  
But cocker up my genius, and live free  
To all delights my fortune calls me to?

The Fox, Act I. Scene 1.

<sup>b</sup> As Bacchic character, Bacchic society, and Bacchic adventure formed the groundwork of early dramatic literature in Athens, these Cobali may be con-

καὶ πήληκας καὶ κυνημῖδας καὶ—θυμοὺς ἐπταβοείους.

the Æschylean taunt on this subject is received by Bacchus (the pettish way in which it was met when thrown in his teeth on a former occasion (v. 98.) by a brother demi-god, we have already seen), is left to the reader's judgment. For further information on the subject of the Cobali, see Lobeck's Aglaophamus II. 1308, sq.; but the reader will not understand all the allusions and sarcasms in that chapter, unless previously acquainted with Welcker's *Æschylische Trilogie*, pp. 196. 608. Translate (if by Æschylus's tongue) *buffoons*; (if by his eye),—*such fellows as your Cobali*.

Ib. πανούργος. The censure of Æschylus's *eye* as well as *tongue* here turns upon Euripides (cf. sup. 74.). (As the bard had nodded his compliments to the wine-god on the application of the preceding epithet, the compliment is of course returned with interest.)

982. πνέοντας δόρυ. Æsch. Ag. 366. ἀρη πνέιν. 1280. φόνον. Ch. 30. κότον. Eum. 835. μέρος. Prom. Vinct. 367. Soph. Electr. 610. Eurip. Iph. T. 288, &c.

Ib. λευκολόφος. Eurip. Phœn. 118. τις οὗτος ὁ λευκολόφας. “τρυφάλεια λευκόλοφος est galea insignis alba crista, sed πήληκες sunt cassides.” DIND. Æsch. Sept. c. Th. 109. δοχμολόφων ἀνδρῶν.

Ib. τρυφάλεια, (τρύω), a helmet with a hole bored in the *φάλος* to receive the plume. Non. Dionys. XV. 64. σὸν εἰφέεσσι, σὸν ἔγχεσι, σὸν τρυφαλείαις. Ib. 129. γυμνωσὰς πλοκαμῖδας δέρσιλόφου τρυφαλείας. XXII. 58. ὅσον περιδέρκεται ἀνὴρ, | ὅμμασι ποιητοῖσι διοπτεύων τρυφαλεῖης. Also XXIX. 215. XXX. 33. 85. 93. XLVII. 294. (“In briefly touching on the word *τρυφάλεια*, the most common explanation from *τρυ-* and *φάλος* appears to me totally inadmissible; not on account of the change from *i* to *u*, but because *τρυφάλεια* is never the epithet of the helmet of any distinguished person; it is rather, as every one will recollect, one of the usual names of a common “helmet. We have only to refer to Il. XII. 22. ὅθι πολλὰ βούργια καὶ τρυφάλειαι | κάππεσσον ἐν κονίσῃ. Hence, ac-

sidered as the origin of that buffoonery which pervaded the “Old Comedy” of Athens. No specimen of this peculiar department of dramatic literature having survived but the few comedies of Aristophanes now in our hands, the world has generally been led to consider him as the author and abettor of this spirit of buffoonery, whereas no writer took more pains to drive it from the stage. The annals of literature present, in fact, nothing like the misrepresentation and misjudgment which till within these few years have been passed on that extraordinary man.

u Did Æschylus then describe only common persons, and in common helmets? or is the lexilogist's opinion borne out by the following passage in the Iliad, where the reference is to Achillean armour worn by Patroclus?

ἢ δὲ κυλινδομένη καναχῆν ἔχε ποσσὸν ὥφ' Ἰππων  
ἀλλοττις τρυφάλεια· μιᾶνθρον δὲ ἔθειραι  
ἄλματι καὶ κονίσῃ πάρος γε μὲν οὐ θέμις ἦε,  
ἴπποκόμον πήληκα μιάνεσθαι κονίστιν.

Il. XVI. 794.

Even in the passage, which the learned writer quotes as authority for his opinion, it should be added, that the *τρυφάλειαι* are collaterally spoken of as worn by—*ἵμητέων γένος ἀνδρῶν*.

ΕΥ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν αὖ μ'  
ἐπιτρίψει.

καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναιόους ἔξεδίδα-  
ξεις; 985

ΔΙ. Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνόμενος χαλέ-  
παινε.

cording to all that has been said above, the derivation from *τρύω* recommends itself to me as the most probable; a helmet with a hole bored in the *φάλος* to receive the plume is naturally opposed to the above-described *κατάτυξ*." Buttmann's Lexil. p. 531.)

983. *πήληξ* (*πάλλω*, *πῆλαι*, either because in casting lots, the lots were usually thrown into a helmet, or on account of the continual motion of the crest.) II. XVI. 797. *ἴπποκόμον πήληκα*. Aesch. Sept. c. Theb. 103. ὁ χρυσοπήληξ δαίμον.

Ib. *κυημίδας*. Aesch. Sept. c. Th. 673. *φέρ' ὡς τάχος | κυημίδας*. Dionys. XV. 126. *ἀπορρίφας δὲ θυελλαῖς | ἀργυρέην κυημίδα, πόδας σφίγξεις κοθύρων*.

Ib. *έπταβοείους*. SCHOL. ἀντὶ τοῦ μεγάλου. It is almost needless to add, that the metaphor is derived from the seven-fold shield of Ajax. II. VII. 223. Though the remaining Aeschylean drama of the "Seven against Thebes" would abundantly justify the propriety of the above allusions, that propriety would have been still more apparent, had the poet's Achillean (cf. infr. 1229. 1007.), and other Trilogies reached us, in which the doings of the Homeric heroes were more particularly described.

984. καὶ δὴ χώρει τούτῳ τὸ κακόν, nay, but this mischief grows worse and worse. Cf. nos in Nub. 875-6. Eurip. Med. 185. *πένθος γὰρ μεγάλως τόδ' ὄρμαται*.

Ib. *κρανοποιῶν αὖ μ' ἐπιτρίψει, he will destroy me with this fabrication of crests and helmets.*

Ib. a**v**. "Vocula a**v** cohæret cum *κρανοποιῶν*, quo sensu cum verbo *λέγειν* componi solet. Eurip. Med. 688. *τόδ' ἄλλο καινόν αὖ λέγεις κακόν*. coll. Orest. 788. Rhes. 874. estque sæpius *indignabunde pergentis, ut autem*." TH.

986. Aeschylus observing a haughty and disdainful silence, Bacchus advises him to a more pliant bearing.

Ib. *αὐθαδῶς*. When the word *αὐθάδης* came previously before us, *things* rather than *words* were our object: in the present instance it is the reverse, and we consequently turn to the great masters of antiquity for exact descriptions of this estimate of character. Aristotle Magn. Moral. I. 29. "Ο τε γὰρ αὐθάδης τοιοῦτός ἐστιν οἷος μηδενὶ ἐντυχεῖν, μηδὲ διαλεγῆναι. Id. Eudem. III. 7. δέ μὲν γὰρ μηδὲν πρὸς ἔτερον ζῶν καταφρονητικὸς αὐθάδης, δέ πάντα πρὸς ἄλλον ἦ καὶ πάντων

ΑΙ. δράμα ποιήσας Ἀρεως μεστόν. ΔΙ. ποῖον; ΑΙ.  
τοὺς ἔπτ' ἐπὶ Θήβας.

ἔλαττων ἄρεσκος. Theoph. Ch. XV. Ἡ δὲ παύθαδειά ἔστιν καπήρεια ὅμιλας ἐν λόγοις· δὸς δὲ αὐθάδης τοιοῦτός τις, οἷος ἐρωτηθεὶς, “Ο δεῖνα ποῦ ἔστιν;” εἰπεῖν, “Πράγματά μοι μὴ πάρεχε.” Καὶ προσαγορευθεὶς, μὴ ἀντιπροσεπίειν. Καὶ πωλῶν τι, μὴ λέγειν τοὺς ἀνομένους, πόσου ἀν ἀποδοῖτο, ἀλλ’ ἐρωτᾶν, τὶ γενέσθαι; <sup>z</sup> Καὶ τοῖς τιμῶσι καὶ πέμπουσιν εἰς τὰς ἑορτὰς εἰπεῖν, ὅτι οὐκ ἀν γενούτο διδομένων. Καὶ οὐκ ἔχει συγγράμμην οὔτε τῷ ἀπώσαντι αὐτὸν ἀκούσιων, οὔτε τῷ ἀμβάντι. Καὶ φίλωφ δὲ ἔρανον κελεύσαντι εἰσενεγκεῖν εἰπὼν, ὅτι οὐκ ἀν δοίη, ὑστερον ἡκειν φέρων, καὶ λέγειν, ὅτι ἀπόλλυσι καὶ τοῦτο τὸ ἀργύριον. Καὶ προσπτάσας ἐν τῇ ὁδῷ, δεινὸς καταράσσασθαι τῷ λίθῳ. Καὶ ἀναμεῖναι οὐκ ἀν ὑπομεῖναι πολὺν χρόνον οὐθένα. Καὶ οὔτε φσαι, οὔτε <sup>b</sup>ρῆσαι εἰπεῖν, οὔτε ὀρχήσασθαι ἀν ἔθελησαι. Δεινὸς δὲ καὶ τοῖς θεοῖς μὴ ἐπεύχεσθαι. To these general definitions add, as detached expressions, Arist. Thes. 704. οἶον ὑμῶν ἔξαράξω τὴν ἀγανακτίαν. Aesch. Prom. V. 64. αὐθάδη γρονῶν. 943. αὐθάδη φρονῶν. 1000. αὐθαδίσμασιν. 1047. αὐθαδία γάρ τῷ φρονοῦντι μὴ καλῶς | αὐτῇ καθ’ αὐτὴν αὐδενὸς μέον σθένει. 1070. μηδὲ αὐθαδίαν | εὐβουλίας ἀμείνον<sup>z</sup> ἥγησῃ ποτέ. 1073. ἄνωγε γάρ σε τὴν αὐθαδίαν | μεθέντ· ἐρευνῶν τὴν σοφῆν εὐβουλίαν. Eurip. Herc. F. 1246. αὐθαδὲς ὁ θεός· πρὸς δὲ τοὺς θεοὺς ἔγω. Med. 621. 1024. Dictys fr. VII. 2.

986. σεμνυνόμενος. Av. 726. κοὺν ἀποδράντες | καθεδούμεθ ἄνω σεμνύνομενοι . ὦσπερ χῶ Ζεύς. Eurip. Iph. A. 901. τί γὰρ ἔγω σεμνύνομαι; 996. σεμνὰ σεμνύνεται. Fr. Inc. XCVII. 4. σεμνύνεσθαι παρ’ δμοῖσι. Plat. Theat. 175, a. ἐπὶ πέντε καὶ εἴκοσι καταλόγῳ προγόνων σεμνυνόμενοι.

τὸ σὸν ταπεινὸν, ἀν συ σεμνύνη, καλὸν  
ἔξω φανέται, φίλ’ ἀνερ’ ἀν δ’ αὐτὸς ποιῆσ  
ταπεινὸν, αὐτὸν καὶ τίθης ἐν μρδεῖν,  
οἰκεῖος οὗτος καταγέλως νομίζεται.

Menander, Reliq. p. 60.

<sup>u</sup> Casaubon translates *contumacia, sive ferocitas*. Schneider, *arrogantia*. La Bruyère and Koray, *la brutalité*. Hottinger, after observing that the word *morsitatis* comes nearest to it in the Latin language, prefers himself the word *Ungeselligkeit, want of sociability*.

<sup>x</sup> ἀπήνεια, δ. ἐ. a roughness of intercourse (which exhibits itself more particularly) in language.

<sup>y</sup> τί εὑρίσκει; (speaking surlily), what is its worth? what value do you set upon it? Aeschin. 13, 41. ἀποδίδοσθαι τοῦ εὑρίσκοντος, vendere pretio quoconque, etiam si vilissimo, quicquid primum fuerit oblatum. REISKE. Xen. Mem. II. 5. 5. θται τις οἰκέτην πονηρὸν ζῆν, πωλεῖ καὶ ἀποδίδοσται τοῦ εὑρόντος.

<sup>z</sup> καὶ τοῖς τιμῶσι, κ. τ. λ. “Upon any festive occasion, to those who out of respect send him a dish of meat, his reply is, that he will not taste things which come to him as a present; no unpurchased viands shall be upon his table.”

<sup>a</sup> τῷ ἀμβάντι, wer ihm auf den Fuss tritt, a person who has trod upon his foot. HOTTING.

<sup>b</sup> ρῆσων. One of those narratives, or passages in the poets, which it was customary to recite at entertainments and convivial meetings.

ὅθεασάμενος πᾶς ἄν τις ἀνὴρ ἡράσθη δáιος εἶναι.

ΔΙ. τουτὶ μέν σοι κακὸν εἴργασται· Θηβαίους γὰρ πεποίηκας

ἀνδρειοτέρους ἐσ τὸν πόλεμον· καὶ τούτου γ' οὐνεκα τύπτου. 990

ΑΙ. ἀλλ' ὑμῖν αὐτὸν ἔξῆν ἀσκεῦν, ἀλλ' οὐκ ἐπὶ τοῦτο ἐτράπεσθε.

εἴτα διδάξας Πέρσας μετὰ τοῦτο ἐπιθυμεῦν ἔξεδίδαξα

987. "Ἄρεως μεστόν." Spanheim quotes Plut. Symp. VII. 9, 10, καὶ οὐχ ὡς Γοργίας εἴπεν, ἐν τῶν δραμάτων αὐτοῦ μέγιστον (I. μεστόν) "Ἄρεως εἶναι τὸν Ἑπτὰ ἐπὶ Θήβας. On the word "Άρεος" as always used by Sophocles, see Brunck ad Oed. Col. 947.

988. ἡράσθη δáιος εἶναι. And what other sentiment could grow out of that drama, when first heard? Let the reader recall to himself those ten immortal verses (42-52.) which describe the conduct of the seven invading chiefs. Previous oracular or prophetic declarations had warned <sup>c</sup>them, that one only of their number (Adrastus) is destined to survive the coming battle: yet what is their bearing? Do they falter, do they waver? They slay a bull on the shield of black iron, thereby devoting themselves to the infernal <sup>d</sup> Pluto—they dip their hands in the blood of the slaughtered animal for a similar purpose—they invoke Mars, Enyo, and Terror—they hang the chariot of Adrastus with little memorials to parents and friends, whom they are destined never to see again, the tears running down their cheeks, but not a single complaint escaping their <sup>e</sup> lips.

989. Θηβαίους, i. e. the Thebans of the comic poet's day, who at the commencement of the Peloponnesian war had united themselves with the Spartans, not the Thebans described in the drama of Aeschylus.

990. τούτου γ' οὐνεκα τύπτου, (*pretends to strike him.*)

991. ἀλλ' ὑμῖν, κ. τ. ἐ. SCHOL. ὑμῖν ἔξην τοῖς Ἀθηναῖοις μιμήσασθαι καὶ ἀσκεῦν τὰ πολεμικά.

Ib. αὐτὸν ἀσκεῖν. "Pronomine αὐτὸν et αὐτὰ licentius Attici utuntur, ita ut αὐτὸν ad plura, αὐτὰ ad unum verbum aut notionem respicientes adhibeant, ut bene advertit Heind. ad Plat. Sophist. p. 315. 403. ad Protag. 534. ad Phaedon. p. 67." Thiersch ad Plut. v. 496. Cf. sup. 917. infr. 1345. 1435.

Ib. ἐπὶ τοῦτο sc. ἐπὶ τῷ ἀσκεῖν τὰ πολεμικά.

992. εἴτα . . μετὰ τοῦτο. Porson quotes in illustration Av. 810.

<sup>c</sup> Cf. Weleker's Aeschyl. Trilogie, p. 359, sq.

<sup>d</sup> See Potter's Aeschylus,

<sup>e</sup> δάκρυ

λείβοντες οἰκτος δ' οὕτις ήν διὰ στόμα. v. 50.

*the lament of the Persians*

νικᾶν ἀεὶ τὸν ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. ἐχάρην γοῦν, ἡνίκ' ἀπηγγέλθη περὶ Δαρείου τεθ-

*νεῶτος,*

οἱ χορὸς δὲ εὐθὺς τὰ χεῖρ' ὥδι συγκρούσας εἶπεν  
*lauoi.*

995

*eītra tōis theoīs | θῦσαι μετὰ τοῦτ'.* Philem. ap. Stob. Grot. p. 395.  
ἔπειτα μετὰ ταῦτ' εὐθὺς εὐρέθη θανὼν. Sosip. ap. Athen. IX. 378, b.  
ἔπειτα μετὰ ταῦτ' εὐθὺς ἀρχιτεκτονεῖν. Thiersch translates: *Porro edita fabula Persis indidem eos docui vincendi hostes cupidos esse.* By this version any difficulty as to whether the "Persæ" or the "Septem c. Thebas" was first brought upon the stage by Aeschylus, is got rid of. (On this latter subject see Boeckh's Princ. Gr. Tr. p. 56.)

Ib. διδάξας Πέρσας. Herodot. VI. 21. καὶ δὴ καὶ ποιήσαντι Φρυνίχῳ δράμα Μιλήτου ἀλωσιν, καὶ διδάξαντι, ἐς δάκρυα ἔπειτε τὸ θέητρον.

Ib. Πέρσας. Having adverted in other places (8ο6. Append. L) to two opinions of Dr. Blomfield connected with this drama, the one of which appeared to require modification, and the other to be decidedly erroneous, advantage was taken of this word to bring both under the consideration of the reader. As the editor's remarks, however, necessarily ran to some length, and his pages were occupied with notes more immediately necessary, those remarks have been transferred to the Appendix (L).

994. ἐχάρην. Why and in what sense a feeling of *joy* came over Bacchus during scenes, which were meant to be, and must have been, scenes of the deepest pathos and solemnity, will be explained in a note almost immediately following. We content ourselves for the present with observing, that in the expression of this feeling, Bacchus is to be considered as the representative of the audience generally, more particularly the lower part of it.

Ib. ἡνίκ' ἀπηγγέλθη, when the narrative or discourse took place, περὶ Δαρείου τεθνεῶτος, concerning the defunct Darius. Compare the discourses addressed by Atossa to the Choral Troop (Pers. 526–537. 604–628.) with the wild lament uttered by that Troop (538–603.) and the subsequent solemn invocation at the tomb of Darius, represented no doubt in this drama by the Thymelë, as that of Agamemnon was in the Choephorœ.

995. τὰ χεῖρε συγκρόνειν, to strike the hands together; i. e. to clap the hands for joy (Eurip. Suppl. 730.), or, to clasp them in grief or supplication, as in the present instance. (That Bacchus suits the action to the expression, is implied by the word ὥδι.)

Ib. *lauoi, alas me! woe is me!* As this word is not found in our present copies of the Persæ, the commentators have been at much loss to account for its disappearance, and some have in consequence had recourse to the supposition of a double edition of the

AI. ταῦτα γὰρ ἄνδρας χρή ποιητὰς ἀσκεῖν. σκέψαι γὰρ  
ἀπ' ἀρχῆς,

' play. Blomfield, with much ingenuity, has introduced the word into two places (670-8.), where he thinks it ought to have stood, instead of the old reading *Δαρείων*, *οὖτις*, substituting *Δαρεῖ*, *λαύοι*. His more cautious successors, Wellauer and Scholefield, abide by the old text. But is there not a third, and perhaps a more correct mode of encountering this difficulty? How much southern and eastern countries are in the habit of expressing feelings of joy or sorrow by mere exclamations, has been more than once adverted to in the course of these plays, where, to prevent a feeling of the ludicrous, we have often rendered those adverbs by the emotion which they were intended to convey, instead of allowing them to stand in their original enunciation. That Æschylus had a quick ear to these intonations in his own language, is evident not only from his frequent use of them, but also from the numerous verbs which he has coined from *g* them; had all his dramas reached us—and not least those which he wrote during his one or more residences in Sicily—we should doubtless have found as many foreign as native specimens of this peculiarity. We find them at all events in the only two of his extant plays, which well admitted of their reception; viz. the Supplices (806-7.), and the drama more immediately under consideration. To restrict ourselves to the last, i. e. the Persæ. In that pathetic lament to which we recently alluded, and in which the Choral Troop bewail the misfortunes that have befallen their brethren in arms, it is observable, that a wild Persian exclamation (*ஓ*) repeatedly <sup>b</sup> breaks from them, their hands no doubt being passionately clasped together, while it was uttered. Is it likely that that exclamation should have been uttered in one choral strain only? is it not more probable that it should have burst from the Troop again, wherever intense feeling was to be exhibited, as at the tomb of Darius, and at the pathetic interview between Xerxes and his peers? In either of these cases the substitution of *ஓ* for *οὖτις* is slight, and liable to no solid objection either of a grammatical or metrical nature. For this Persian exclamation, the *λαύοι* of the text seems to be an equivalent Grecism, but whether seriously or ludicrously used, must depend upon a knowledge of Persian intonations, which more competent judges must decide: considering, however, where the word occurs, it seems reasonable to suppose that Bacchus in pronouncing it would give it that imitative representation of the Persian excla-

<sup>f</sup> See Welcker's *Æschylische Trilogie*, p. 475-6.

<sup>g</sup> Such, for instance, as the words *ἄνωτοτύζειν* (Ag. 1041.), *φεύξειν* (Ib. 1279.), *δυσοίξειν* (Ib. 1287.), *ότονέσθαι* (Ch. 321.), *βαῦξειν* (Pers. 13.), *μύξειν* (Eum. 117.), *λέξειν* (Ib. 121.), &c.

<sup>h</sup> Pers. 576. 579. 584. 587.

*ώς ὡφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγένηται.*

tion, which would tend to create a comic effect. With regard to the *joy* felt by Bacchus on the occasion, (and by the word *joy* we are rather to understand a feeling of pleasure than a tumultuous expression of delight,) two things are to be taken into consideration: first, that however the growing inclinations of Æschylus for monarchical government (see Appendix (I.) might have led him to give a glowing picture of the talents and virtues of Darius, such descriptions could not have been fully participated in by his audience. To the greater part of them, Darius could have been but a mere eastern despot, the friend of the Pisistratid family, and who in favour of that family had endeavoured to fasten on them the chains of political servitude. To be reminded from the stage, that a monarch so disposed was not merely in his grave, but that he is to be evoked from that grave to hear of fresh and still more terrible disasters fallen upon his son and successor (658-671.) in the attempt to accomplish a similar purpose, was surely to impart a secret gratification, which the mental distresses of the Choral Troop, however passionately or pathetically expressed, could not be supposed wholly to subdue. It must, secondly, be remembered, that throughout the whole of the "Ranæ," Aristophanes is obviously fighting an up-hill battle in favour of Æschylus, whose opinions, both political and religious, were at utter variance with those of the times, and that consequently to give him that superiority over Euripides, which he eventually does, it was occasionally necessary for the poet to fall in, as it were, with the popular humour.

996. *ἀν' ἀρχῆς, of old.* See Bloomfield's Thucyd. III. 44.

998. *'Ορφεύς.* There are names, of which the world seems never tired of hearing. Who pricks not up his ears, when promised a new anecdote of Burke or Johnson, Voltaire or Frederic of Prussia? But the ashes of these men—all so extraordinary in their separate departments—are scarcely yet cold, and curiosity about them seems natural. But why an equal interest about one, whose image lies in the remotest depths of antiquity? The name of Orpheus is indeed connected with one of the most beautiful pieces of poetry which human hand ever penned, and that may influence some. He is known to have employed his speculations on sub-

<sup>1</sup> Bloomfield, whom the secret objects of the poet's mind had escaped, and who considered the "Persæ" as written chiefly for the purpose of gratifying Athenian vanity, naturally expresses surprise at conduct so obviously at variance with such a purpose. "Interim nequeo non admirari Darium ab Æschyllo hujusmodi laudibus ornatum esse, quum poeta ipse Marathonem pugnaverit, infelicemque Darii contra Scythas expeditionem, ut credibile est, fando audiverit." Pers. p. 59.

<sup>2</sup> Among these may be mentioned the writer of a beautiful article on Orpheus in a recent number of Blackwood's Magazine, a periodical Journal, which besides

*'Ορφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε φόνων τὸν  
ἀπέχεσθαι,*

jects, which in philosophic minds have ever commanded close attention, and that may influence others. But there is a third and deeper cause, which has kept, and still keeps the attention of mankind alive to the name of Orpheus. That name belongs to the debateable ground which lies between truth and falsehood, and as in his particular case that mixture of truth and falsehood trenches on subjects of paramount importance to the human race, it is no wonder that the utmost anxiety should prevail to know, what may be considered as genuine, and what as spurious or interpolated in those writings which have reached us under the title of *Orphic remains*. Learned men have accordingly busied themselves at different times in sifting this matter, and deciding what opinions may be safely held on a subject so important. It is far beyond the compass of a passing note to state what has been recently put forth on this subject by the learned Lobeck, assuming for the purpose the title of the preceptor of <sup>4</sup>Pythagoras; but an attempt will be made to give the reader a general knowledge of his labours on the *Orphic remains* in the Appendix (M).

Ib. *τελετάς*. And how is this important word handled by the learned writer, to whom we have just alluded? With the greatest respect for his general talent and diligence, we feel justified in saying, somewhat unsatisfactorily in one particular, and more than unsatisfactorily in another. From the loose way in which the ancients were accustomed to use words, on which we are anxious to gain as definite an understanding as possible, it was perhaps even beyond the boundless erudition and industry of the modern Aglaophamus to discriminate exactly between the terms *τελετὴ* and *μυστήριον*; but at all events we should have expected to find some grounds for the author's unvaried practice of considering the *Orphic τελεταὶ* as *Bacchic τελεταὶ*. To us this seems any thing but a proven case; and if we do not here state the arguments on which that opinion is founded, it is for two reasons: first, the fear of interposing too long a note between the reader and the Aristophanic text,—an impertinence of which we have already been too often guilty—and second, the chance of doing injustice to a writer, the half only of whose labours is at present in our hands. Our observations therefore—a candle before the sun—must be transferred to another place, Appendix (N).

other powerful articles of a similar nature, does the utmost service to antiquity by throwing some of its choicest productions into admirable English poetry.

<sup>1</sup> "Mercurio successit Orpheus, Orhei sacris initiatus fuit Aglaophamus, Aglaophamo in Theologia Pythagoras, Pythagoræ Plato, &c." Ficini Comment. in Plot.

<sup>m</sup> The above remarks were only not in the press, when the second volume of Aglaophamus reached the present writer. From the hasty inspection which he has

**Μουσαῖος δὲ ἔξακέσεις τε νόσων καὶ χρησμοὺς, Ἡσίδος  
δὲ**

Ib. *κατέδειξε*. If the Eleusinian mysteries, as we have already hinted, and shall hereafter more fully shew, (Append. F.) consisted of certain things *said*, certain things *done*, and certain things *exhibited* or *shown*, (but of what nature *nocte premuntur et prementur alta*,) this word, taken in its strictest sense, would in a slight degree tend to prove our own opinion, that the Orphic *τελεταὶ* bore rather an Eleusinian than a Bacchic character; much more (as the term *Hierophant*, taken in a strict sense, would prove) being exhibited to the eyes in the former than in the latter worship: but this would be perhaps to construe matters too closely. To wound the eagle with arrows feathered from its own body, is one of the commonest, though not one of the most honourable tricks of scholarship. If any blow, however small, should reach Lobeck's opinions from any of the following quotations, that blow will come in great measure from his own hands, the greater part of them having certainly been derived from one or other of his own pages. Eurip. Rhes. 946. μυστηρίων τε τῶν ἀπορρήτων φανὸς | ἔδειξεν Ὀρφέν. Dem. 772, 26. ὁ τὰς ἀγιωτάτας ἡμῖν τελετὰς καταδείξας Ὀρφέν. Sallustius de diis, c. 3. τῶν ποιητῶν οἱ θεόληπτοι οἱ τε τὰς τελετὰς καταδείξατες μύθους ἔχρησαντο. Diodorus V. 77. τὴν τε γὰρ ἐν Ἐλευσίνῃ γιγνομένην τελετὴν καὶ τὴν ἐν Σαμοθράκῃ καὶ τὴν ἐν Θράκῃ ἐν τοῖς Κίκοσιν, ὅθεν ὁ καταδείξας Ὀρφέν ἦν, μυστικῶς παραδίδοσθαι. Steph. Byzant. Ζάμολξις τελετὰς κατέδειξε. Plutarch. de Educat. XIV. 40. T. VII. οἱ παλαιοὶ τὰς μυστηριώδεις τελετὰς κατέδειξαν. Vit. Pomp. XXIV. ἡ τοῦ Μίθρου τελετὴ καταδειχθεῖσα ὑπ' αὐτῶν. Schol. Soph. (Ed. Col. 1051. Εὐμόλπου γὰρ γενέσθαι Κήρυκα, τοῦ δὲ Εὔμολπου, τοῦ δὲ Ἀντίφημου, τοῦ δὲ Μουσαῖον τὸν ποιητὴν, τοῦ δὲ Εὔμολπου τὸν καταδείξαντα τὴν μύσην καὶ λεροφάντην γεγονότα. Eustathius, p. 1528, 4. Ἀρριάνος ἴστορεῖ ὅτι Ἰασίων ἀδελφὸς Ἀετίωνος καὶ Δαρδάνον ἐκ Δίημπτρος καὶ Κόρης κάτοχος γενόμενος εἴς τε Σικελίαν ἥλθε καὶ ἐπὶ πολλῆν ἀλλην γῆν ἐπλανήθη τὰ ἔκείνης ὄργα δεικνύων. Diodor. V. 49. Ζεὺς Ἰασίωνι παρέδειξε τὴν τῶν μυστηρίων τελετὴν τάπε πως παραδοθείσαν. Pausan. IV. 2. τὰ ὄργα τῶν μεγάλων θεῶν παρέδειξε (Lycus sc.), cf. infr. 1028. 1045. Translate in a general sense, *established*.

Ib. *φόνων ἀπέχεσθαι*. This is a very ambiguous expression, as Lobeck himself admits, but whether applied to the murder of human beings, in which sense Klausen takes it, or to the slaughter of animals, to which the dietetic habits of Orpheus himself (cf. Eurip. Hippol. 956. Plat. 6 Legg. 782, d.) would rather restrict it, it

been able to give to it, his conjectures are rather strengthened than weakened, that the Orphic *τελεταὶ*, if not altogether of an Eleusinian, were certainly not entirely of a Bacchic character. But it is not by hasty inspections that we are to speak of a work spread over 1359 pages, and filled with quotations from books out of the range of ordinary English scholarship. Our promised rush-light may, however, at all events be kept burning.

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος Ὅμηρος  
 ἀπὸ τοῦ τιμῆν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι χρήστ'  
 ἐδίδαξε,  
 τάξεις, ἀρετὰς, ὀπλίσεις ἀνδρῶν; ΔΙ. καὶ μὴν οὐ Παντακλέα γε  
 ἐδίδαξεν ὅμως τὸν σκαιότατον πρώην γοῦν, ηνίκ' ἐπεμπεν,

1000

equally separates the Orphic from the Bacchic rites. In reference to the first, the Orphic rites would be rather of a lustral nature, in conformity with those of the Apollo Cathartes; in the second case they would prove a decided opposition on the part of Orpheus to one of the most disgusting of Bacchic practices; viz. that of the violent destruction of animals, and eating parts of them raw. See the Bacchae of Euripides, 738. and also Lobeck, I. 198. 293. 623.

999. *Mouσaίos*. In the present crowded state of our pages, we must be content to hand over this son or disciple of Orpheus to the learned Brucker (I. 400, sq.), or to the still more learned Aglaophamus. (I. 299. 310. 311. 316. 334. 375. 390-1). See also St. Croix, I. 113.)

Ib. *χρησμούς*. This word, apparently unknown to Homer, appears first in the writings of Solon, then in those of Herodotus and Pindar. It is of frequent occurrence in the Attic writers. See Passow in voc., and also Lobeck's Aglaoph. I. 310, sq.

1000. *ἀρότους*, ploughings. Od. IX. 122. οὐτ' ἄρα ποίμνησιν κατατέχεται, οὐτ' ἀρότουσιν. Aesch. Suppl. 629. τὸν ἀρότους θερίζοντα βροτοὺς ἐν ἄλλοις. Eurip. Alcest. 606. ἀρότους γνᾶν. Hel. 1348. ἀχλοα πεδία οὐ καρπίζουσα ἀρότους.

1001. *χρηστά*. Thiersch, considering this word as an adverb, omits the stop, and translates, *nisi quod bene docuit acies, et fortitudinem et quomodo viri arma induant*.

1002. *ὅπλίσεις*. Every reader of Homer is aware of the long and circumstantial mode in which his heroes are described when putting on their <sup>a</sup>armour. This gives Bacchus an opportunity of passing a joke upon a public functionary of the name of Pantacles, who had so little profited by these instructions, that while at the head of a solemn military procession (perhaps the magnificent Panathenaic) he had first put on his helmet, and had to attach the crest to it afterwards; instead of reversing matters, namely, affixing the crest first, and putting on the helmet afterwards.

1003. *ἐπεμπε sc. πομπήν*. In countries where religion is more a

<sup>a</sup> In the Batrachomyom. the practice is parodied with much humour. See the arms in which the combatants are respectively invested. (123, sq. 160, sq.)

*τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἡμελλ' ἐπιδήσειν.*

matter of the eye and the imagination than of the heart or understanding, pomps and processions naturally abound. Were they likely to be deficient in those theatrical contests, dramatic, musical, or cyclic, which at stated periods prevailed so much in Athens? On all such occasions our fancies are at liberty to frame ten processions,—the number of its members more or less according to circumstances—traversing the different quarters of Athens, each attended by its respective band of partizans, and all warm in hopes, that of the three dramatic prizes, one would be assigned to the Choral Troop of his own tribe. Particular circumstances have given so much additional interest to one of these contests, and of course to the choral procession which preceded it, that the reader will doubtless not begrudge a few moments to the illustration of a subject so intimately connected with dramatic literature. Passing rapidly therefore over some intervening years, we drop him at once into the archonship of <sup>p</sup>Callimachus. A spring-sun has hardly risen, yet all Athens is on foot, some wending their way to the theatre to secure a convenient seat (*θέατρον*), others addressing their feet to the houses of the ten choregi, from whose portals are to issue the sacred troops, on whose talents and exertions so much of interest now depends. And whose mansion is that, around which so dense a crowd is congregated, and whose gestures and heads closely drawn together indicate that something unusually interesting is the subject of their conversation? It is that of the son of Cleobulē, and the late opulent hardware manufacturer of Athens. The spirited manner in which he had recently undertaken the chorgesship of his tribe—the unusual expense to which he was understood to have gone in the equipment of his Troop, and the obstructions which he had met with from some of the wealthier and more powerful men in Athens, had, with his already high reputation, conspired to create an extraordinary interest in the success of his undertaking. The gossip of the day had for some time turned on the nature of these obstructions; but rumour was now busy with a still more violent outrage. It was asserted that only on the night preceding, the warehouse in which the most important of the decorations for the ensuing ceremony were preparing, had been broken into, that the sacred chaplets and holy robes had been either mutilated or destroyed, and that it was consequently doubtful, whether after all the expenses incurred, any exhibition could take place in the theatre on the part of the young orator's tribe. "Impossible!" said one of the assembled crowd; "bold and frontless as Midias and his associates are, they dare not be guilty of such vil-

<sup>o</sup> Kanngiesser's Bühne in Athen, p. 339.

<sup>p</sup> Cf. Clinton's Fasti Hellenici, and Philolog. Mus. II. 389, sq.

lainy as this!" "They dare be guilty of this, and any other villainy," said another; "and shameful to say, there are those in high places to back them in their proceedings. And why, fellow-burgher? Because the present lord of the ascendant thinks that he sees a star rising, which in time may eclipse his own, and because, as our school-books might have taught us, envy and jealousy are not confined to potters and carpenters, but find their way into the bosoms of orators and statesmen!" "And more shame for 'Eubulus, (for to him I opine your innuendo points) to be the slave of so mean a feeling! Well, one comfort is, that for one day at least, our young orator is safe from all their jealousies. While the festival lasts, even Midias himself will not dare wag either tongue or hand against this object of his spite!" "Do not be sure even of that," rejoined the other. "The man, whose contumelious tongue spares no occasion of reviling the Majesty of the people, (and where is the place in which he forbears his insolence?) may not be observant even of the respect due to a God!" "Say'st thou so, son of Sophilus? Then at all events offence and punishment shall tread close on each other's heels—for the temple of Bacchus is still above ground, and the action of *προβολή* (cf. sup. 743.) is not, that I have heard, yet abolished. This hand, if no other, shall be raised to condemn him there, and should I be a member of the after-court, which sits to assess the punishment—but away with ill-omen'd words! my ears give token that the portals are unbarring, and my trust is that we shall have an exhibition after all." The doors were unbarred, and soon as the leader appeared, all eyes were directed towards his head; but the sacred chaplet was there, and doubt and mistrust were presently converted into delight and admiration. "By the gods," exclaimed the last speaker, "I was right after all! A more glorious turn-out was never exhibited! The most unpractised eye might tell from whose hand came that splendid wreath, and that purple robe so richly lac'd with gold. <sup>1</sup> Pammenes against the world for both! No shop in the Piraeus or elsewhere can come up to him. And observe, friends, my kinsman Cleombrotus among the Troop! Does his gleesome eye promise nothing? If the finest voice in Athens, and the nimblest foot to second it, can promise aught of success in the ensuing contest, the first prize will yet be ours. Verily, son of Damon, when nature made that same Cleombrotus, I believe her only two thoughts were, how to put most spring into a human heel, and concentrate most power in the human larynx! But what, my masters! are our tongues palsied, or our hands lamed, that we can neither command a shout nor a hand-plaudit for the furnisher of such a spectacle as this?" The words were hardly out of his mouth, when a mingled hubbub of acclamations and hand-clappings arose. And

<sup>q</sup> Hesiod. Op. 25.

<sup>r</sup> Dem. contr. Mid. 580, 12. et alibi.

<sup>s</sup> Dem. contr. Mid. 582, 1. et alibi.

<sup>t</sup> Dem. contr. Mid. 521, 26. sq.

ΑΙ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὃν ἦν καὶ Λά-  
μαχος ἥρως<sup>1005</sup>

ὅθεν ἡμὴ φρήν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίη-  
σεν,

"Great is Demosthenes, son of Demosthenes!" said one. And "may Midias, and such enemies to the gods, lick the dust before him!" cried another. "May the ' supper of victory' (*ἐπινίκια*) be given to the combatants of the Pandionian tribe!" ejaculated a third. "Who can doubt it," rejoined a fourth, "if the exertions of the incomparable aulist Telephanes be seconded as they deserve to be?" The young orator bowed his acknowledgments as became him to these several compliments, walking loftily at the head of his troop, and dreaming that the proudest day of his life was at hand in the discomfiture of his stage-competitors. *Nescia mens hominum fati!* Little did he then ween of a much prouder day, when the whole world was to be but as one stage, and of the two combatants upon it, himself should by universal consent be considered the ablest and the greatest, except in the one article of good fortune. But all this lay in the womb of time, if time, as a witty writer observes, has a womb. The procession, meantime, passed on, greeted at every turn by favouring shouts and acclamations; and we in turn must pass on, if not to one of the most brilliant, yet certainly not the least useful of occupations, viz. that of verbal illustration.

1003. *πέμπειν, to conduct, to escort, (ellipt.)* Eurip. Elect. 674. καὶ  
μὴν ἔγώ πέμποι· ἀν οὐκ ἀκούσιως. Troad. 358. καὶ χαῖρε τοῖς ἐμοῖσι βα-  
σιλικοῖς γάμοις | καὶ πέμπε. cum acc. pers. Iph. A. 1463. πατρὸς δὲ ὁ πα-  
δῶν τῶνδε τίς με πεμπέτω | Ἀρτέμιδος εἰς λευκῶν'. (full.) πέμπειν πομπήν.  
Plat. 1 Rep. 327, a. καλὴ μὲν οὖν μοι καὶ ἡ τῶν ἐπιχωρίων πομπὴ ἔδοξεν  
εἶναι, οὐ μέντοι ἡττον ἐφαίνετο πρέπειν ἦν οἱ Θρᾷκες ἐπεμπον. Xen. Ma-  
gistr. Eq. II. 1. ἐξ ής (τάξεως) καῦλιστα μὲν θεοίς πομπὰς πέμψουσι.  
Dem. 47, 13. οἱ λοιποὶ τὰς πομπὰς πέμπουσιν ὑμῖν μετὰ τῶν ἱεροποιῶν.  
522, 2. ὅπως πομπεύσατε ἐν αὐτοῖς (ἱματίῳ καὶ στεφανῷ sc.) τὴν τοῦ Διονύ-  
σου πομπήν. 571, 2. Lysias, 137, 21. ἐπεμψαν οἱ πολῖται τὴν πομπήν  
ἐκ Πειραιῶς εἰς τὴν πόλιν. Cf. infr. 1494. et nos in Ach. 222.

1005. *Λάμαχος ἥρως.* By this compliment Aristophanes makes compensation to a brave, but somewhat mercenary soldier, for the ridicule thrown upon him in a much earlier play. Cf. nos in Ach. p. 126, sq.

1006. *ὅθεν=ἀφ' οὐ sc. 'Ομήρου.* "Cujus exempla exprimendo  
(ἀπομαξαμένη) finxit similes heroes." DIND.

Ib. *ἀπομαξαμένη.* Eustath. 1857, 11 sq. πολύχροτον ῥῆμα τὸ μάσ-  
τειν, ἐξ οὐ κατὰ παραγωγὴν ἀπομάστειν μὲν τὸ ἀπλός ἀποσπογγίζειν, ἀν-  
αμάστειν δὲ τὸ ἄνω ποιεῖν τοῦτο περὶ κεφαλῆν. ἐκμάστειν δὲ καὶ ἐκμάσσεσθαι  
καὶ τὸ ἀποσπογγίζειν μὲν, μάλιστα δὲ τὸ ἔκ τινος τύπου αἴρειν τινά  
ὅθεν καὶ ἐκμαγεῖον κατὰ τοὺς παλαιοὺς ἀποτύπωμα, σφραγὶς, εἰκὼν.

Πατρόκλων, Τεύκρων θυμολέόντων, ὡς ἐπαιροιμ' ἄνδρα  
πολίτην  
ἀντεκτείνειν αἴτὸν τούτοις, ὅπόταν σάλπιγγος ἀκούσῃ.  
ἄλλ' οὐ μὰ Δῆμον Φαιδρας ἐποίουν πόρνας οὐδὲ Σθενε-  
βοῖας,  
οὐδὲ οἰδὲ οὐδεὶς ἥμτω ἐρῶσαν πώποτ' ἐποίησα γυναικα.  
ΕΥ. μὰ Δῆμον, οὐδὲ γὰρ ἥν τῆς Ἀφροδίτης οὐδέν σοι.  
ΑΙ. μηδέ γ' ἐπείη.

1011

τὸ δ' αὐτὸν καὶ ἔκμαγμα, ὡς ὁ Κωμικός. (Arist. sc. Thes. 514. λέων, λίων σοι γέγονεν αὐτέκμαγμα σὸν, h. e. *vera tui imago*). Aristophanes therefore, says Thiersch, from whom the preceding extract has been derived, uses ἀπομαξαμένη for ἔκμαξαμένη, the metaphor being derived from the art of pottery, and the word implying nothing more than *to seek the material, from which a thing is to be fashioned*. Aeschylus therefore means to say, 'the examples of brave men, whom I formed, are to be sought in Homer; he supplied the outlines of my images.' So in Athenaeus (VIII. 348.), Aeschylus terms his tragedies τεμάχη μεγάλων δείπνων Ὄμηρου. Plat. Tim. 50, e. ἐν τοις τῶν μαλακῶν σχήματα ἀπομάττειν. Passow quotes, but without reference, τὸ Σωκρατικὸν ήθος ἀπομεμαγμένοι εἰσίν. Nonn. Dionys. V. 289. ἀπεμάζατο πάτριον ἀγρην.

1007. Πατρόκλων, Τεύκρων. Aeschylus, as we have seen in the preceding note, was in the modest habit of terming his dramas scraps from the great Homeric banquet; and the safest way for filling up his Trilogies, whenever the subjects will admit, is to go to the Iliad and the Odyssey. The Patroclus and Teucer, mentioned in the text, were dramatic characters, the first doubtless in the poet's "Myrmidones," the second, perhaps, in his "Οπλῶν κρίσις and Θρησσοί"; both by their energy and martial bearing as much commanding the admiration of their day, as Sir Walter Scott's "Cœur-de-Lion" has commanded the admiration of our day.

Ib. θυμολεόντων, lion-hearted. II. VII. 228. Ἀχιλλῆα ρήξηνορα, θυ-  
μολέόντα.

1008. ἀντεκτείνειν. SCHOL. ὄμοιον, ἔξιστον. DIN. ἀντεκτείνειν αὐ-  
τὸν αὐτοῖς, se ex aequo iis extendere, est exaequare se iis.

1009. Sthenebœa (called by Homer, II. VI. 160, sq. Anteia), wife of Pœtus, king of Argos. She became enamoured of Bellero-phon, and when he refused to gratify her criminal passion, she accused him before Pœtus of attempts upon her virtue.

1010. οἰδὲ οἰδὲ οὐδεῖς. Rav. Pors. (Philetaerus ap. Athen. XIII. 587, e. Θεολύτην δ' οὐκ οἰδεν οὐδεῖς, ὅτε τὸ πρῶτον ἐγένετο.) οὐδὲ οἰδὲ  
εἰς ἥν τιν'. Br.

Ib. ἐρῶσαν, under the influence of love. Cf. Welck. Aesch. Tril. p. 367.

1011. Ἀφροδίτη. Is this a personal or a dramatic sneer? If the

ἀλλ' ἐπὶ σοί τοι καὶ τοῖς σοῖσιν πολλὴ πολλοῦ πι-  
καθῆτο,

ώστε γε καύτον σε κατ' οὖν ἔβαλεν. ΔΙ. μὴ τὸν Δία  
τοῦτό γέ τοι δή.

ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν ἐπλή-  
γης.

ΕΥ. καὶ τί βλάπτουσ', ω̄ σχέτλι ἀνδρῶν, τὴν πόλιν  
ἀμαὶ Σθενέβοιαι;

1015

former, we refer the reader to the poet's own simple reply, and to the observations of his expositor, Klausen. (*Æsch. Theolog.* 91.) If the latter, the taunt is directed at *words*, or *things*, at meretricious graces of language, or seductive exhibitions of scenic subject or situation; and in that case we answer, that Æschylus held cheap the <sup>x</sup> first, and abhorred the second. He knew the human heart and human society too well, not to know that the greatest traitor to both is the man of large mental powers, who drugs the cup of instruction with philtres calculated to soften and enervate; he therefore threw into his own cup all that braces and purifies both; courage in men, modesty in women, reverence to the gods above, and a proper submission to their constituted substitutes below.

1012. πολλὴ, *powerful*. Eurip. Hippol. 1. πολλὴ μὲν ἐν βροτοῖσι,  
κούκλῳ ἀνώνυμῳ | θεὰ κέκλημα Κύπρις. Ib. 445. Κύπρις γὰρ οὐ φορητὸν,  
ἥν πολλὴ ῥῦῃ. Cf. *Æsch. Sept.* c. Th. 6. Eurip. Iph. Aul. 557.  
Helen. 1114.

Ib. πολλοῦ, *valde*. Cf. nos in Eq. 801. Nub. 884.

Ib. ἐπικαβῆσθαι, *cum dat. belager, to besiege. Pass.*

1013. κατέβαλεν. The allusion apparently is to the domestic misfortune of Euripides, both of whose wives had, under the influence of Venus, proved untrue to him. It is perhaps to the bitterness of feeling occasioned by such an event, that we owe such reflexions as the following: Troad. 1038. νόμον δὲ τόνδε ταῖς  
ἄλλαισι θὲς | γυναῖξι, θνήσκειν, ήτις ἀν προδῷ πόσιν. Ib. 1062. ἐλ-  
θοῦσα δ' Ἀργος, ὡσπερ ἀξία, κακῶς | κακὴ θανέτας καὶ γυναῖξι σωφρο-  
νεῖν | πάσσαισι θήσει ῥάδιον μὲν οὐ τόδε· | ὅμως δ' ὁ τῆσδ' δλεθρος εἰς φό-  
βον βαλεῖ | τὸ μᾶρον αἴτων, καν ἔτ' ᾳσ' ἔχθιονες.

1014. ἐποίεις, *finxisti*.

<sup>x</sup> That he wanted not power to feed the imagination with the mere graces of language, had he been so disposed, see the beautiful little Chorus in his "Supplies" (1015-25.), and a fragment in his "Danaides," which, according to Athenaeus (XIII. 600, a.), was part of an harangue made by Aphrodite herself.

AI. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέπεισας κώνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλεροφόντας.

EY. πότερον δὲ οὐκ ὄντα λόγου τοῦτον περὶ τῆς Φαιδρᾶς ξύνεθηκα;

AI. μὰ Διὸν, ἀλλ' ὅντες ἀλλ' ἀποκρύπτειν χρὴ τὸ πονηρὸν τὸν γε ποιητὴν,

1016. ἀνέπεισας, permovisti, non : permotus fizisti, ut Both. verit. Th.

1017. κώνειον πίνειν. Plat. Lys. 219, e. Lysias 121, 32. 151, 31. The plural number, according to the Scholiast, is here used to imply the number of Athenian ladies, who thus made away with themselves.

Ib. αἰσχυνθείσας διὰ τὸ θεόν. Perhaps, brought to shame through Bellerophons of your creation. Is it likely that Athenian ladies should have destroyed themselves from mere force of sensibility, and a sense of the disgrace brought upon their sex by such characters as Sthenebœa? This would surely be hyperbole carried to its widest extent.

1018. οὐκ ὄντα, false, unreal, imaginary. Euripides excuses himself by saying, that he gave the character of Sthenebœa, as it had come down by tradition: that it was no poetical creation of his. The reply made to this sophism by Aeschylus is worthy of his wisdom. That his declaration was a sophism, Euripides himself must have been well aware; for what is said in his own Troades?

388. σιγῶν ἀμεινον ταισχρά μηδὲ Μοῦσά μοι | γίνοιτο ἀνδόν, ητις ἤμησει κακά.

Ib. ξύνεθηκα. Soph. OEd. T. 401. χῶ ξύνθεις τάδε. El. 673. οὐ βραχεῖ ξύνθεις λέγω. Eurip. Bacch. 297. συντέθετες λόγοι. Tr. 915. συντέθετες δὲ πᾶς λόγος. Plat. Phædo 77, c. συντέθεται τοῦτον τὸν λόγον.

1019. ἀποκρύπτειν χρὴ τὸ πονηρὸν κ. τ. ἐτ. And did the poet practise what he taught? Let us again advert to his Orestean Trilogy. In that great performance, two of the foulest of human crimes, adultery and murder, stand for exhibition and reprobation. And how does Aeschylus deal with each? Of the first he comparatively says nothing; the Choral Troop but once allude to it directly (Ag. 1616.), and indirectly, I believe, <sup>x</sup> never. The females of the Trilogy, viz. Electra, and the Captive Train, observe a still more cau-

<sup>x</sup> The allusion, which Klausen finds to the guilty commerce of Agisthus and Clytaemnestra in vv. 239, sq. (Bd. Ed.), is surely an error of that distinguished scholar. The words undoubtedly relate to the consummation of the sacrifice of Iphigenia, a consummation on which the Chorus feel it too painful to their feelings to dwell.

καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν

1020

tious silence. The *single* reproach of Orestes must from its delicacy have gone to his mother's heart, as much as the sword which pierced it. The night-watcher at the opening of the "Agamemnon," betrays indeed a consciousness of what is passing within; but *his* base mouth has been stopped with gold. All the allusions of Cassandra are wrapped up in metaphor and imagery <sup>z</sup>. Not so the crime of murder. In what manner the sacrifice at Aulis, which if it left Agamemnon pious towards the gods, left him guilty towards his own family, in what manner that painful deed had bowed the heart of his affectionate peers, we have elsewhere shewn; (Appendix O.) but in that particular case the feeling would naturally exhibit itself more in dark than in direct allusion: not so when his own fate is at hand, and the chambers of the Atridan palace are again to be fed with a dark deed of violence. Whatever of royal splendor or festivity—of halls crowded with costly statuary (406)—of roofs ringing with the sound of princely banquetings <sup>a</sup>,—whatever of this the mind had previously connected with that stately dome, now disappears. Without—the wailings of Cassandra tenant its roof with images, such as he who reads, reads never to forget; within, the inexorable Atē is sharpening her sword, and the banded Furies are again made possessors of the wretched mansion. The very soil on which it stands is almost made to utter a voice, demanding that crime and compensation—doing and suffering—shall here go hand in <sup>b</sup> hand. And why this different treatment of crimes, not so essentially distinct in their enormity? Because the poet—true to the eternal laws of nature—knew that the louder the cry raised against the spilling of blood, the greater is the horror conceived against it; while the more woman's guilt is blazoned, the more she seems to think herself involved in a sort of guilty splendour, and the more her brow is hardened against conse-

<sup>y</sup> Κλ. ποῦ δῆθ' ὁ τῆμος, ὅτιν' ἀπτεῖξαν;  
<sup>'Ορ. αἰσχύνομαί σου τοῦτ' ὄνειδοισαι παφῶς.</sup>

Choeph. 859. (Kl. Ed.)

<sup>z</sup> Ag. 1195. 1230. The plain allusion (1164) is to the bye-gone guilt of Thyeses, not to the recent guilt of Ægisthus.

<sup>a</sup> The life of Agamemnon is emphatically termed by Æschylus (Ag. 237-8.) *τριτόσπονδος αἰὲν*, i. e. a life passed among triple libations; consequently a life of perpetual hospitality. (See Passow in voce *τριτόσπονδος*; but cf. Welcker's Æsch. Tril. p. 411. and Klausen's Æsch. Theol. p. 98.) As the ancients were very particular in observing time, place, and circumstance in the epithets which they affixed to their deities and in their adjurations by them, it may be presumed that their *table-oaths* would be *Jupiter Olympian*, *the heroes*, and still more the *Jupiter Soter*. Hence apparently the adjuration put into the mouth of Æacus (sup. 702.), and the editor's reason for conducting the first part of the two lachers' colloquy—*cup in hand*.

<sup>b</sup> Choeph. 307. δράσαντι παθεῖν.

ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ ποιηταῖ.

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς. ΕΥ. ἡνὶ οὖν σὺ λέγης Λυκαβηττοὺς

quences: for her the speaking eye and silent tongue are the surest of all ministers of vengeance. And do not human ordinances proceed upon similar principles? while society everywhere demands that for the shedder of blood the law shall assume all external terrors, it leaves woman's guilt and folly to that fate which the stanzas of Goldsmith have described with equal beauty, brevity, and pathos.

1020. διδάσκειν, *in scenam edere*. Βρ.

1021. διδάσκαλος. Let a fragment of Sophocles here step in as a *didascalus*; the young will not find many of more value to them.

ἐπεὶ πέπρακται πάν τὸ τοῦ θεοῦ καλός,  
χωρῶμεν ἡδη, παῖδες, εἰς τὰ τῶν σοφῶν  
διδασκαλεῖα, μονυμένης παιδεύματα.  
προσλαμβάνειν δὲ δεῖ καθ' ἡμέραν ἀεὶ,  
ἴως ἀν' ἔξῃ μαθάνειν βελτίστα.  
παῖς δ' ἀν' κακὸν μὲν δρᾶν τι προϊκὸν ἐπίσταται,  
αὐτὸς παρ' αἰτῶν μαθάνων ἀνεν πόνον  
τὰ χρηστὰ δ', οὐδὲ ἡνὶ τὸν διδάσκαλον λάζε,  
ἐμνημόνευσεν, ἀλλὰ κείτηται μᾶλις.  
ταῦτ' οὐν φυλαξώμεσθα, καὶ μοχθητέον,  
ἄ παιδες, ἵνα μήτ' ἀποδεῦταις θροῦν  
δοκῶμεν εἶναι κακοδημούστος πατέρες.

Soph. Incert. Trag. fr. 779. (Dind.)

Ib. φράζειν, *to enunciate*; the scholar following after the person enunciating. Cf. Nitzsch ad Plat. Ion. §. 1.

Ib. ἡβᾶν. This word, of frequent occurrence in the remains of Aeschylus and Euripides, is not found in those of Sophocles. Two or three examples are given from the former dramatist. Agam. 567. δεὶ γάρ ἡβᾶ τοῖς γέροντος εἴ μαβέν, (nulla est secessus meliora descendit, Blomf.) Choeph. 866. (the aged servant, apparently attempting to aid in forcing open the palace-doors, exclaims) καὶ μάλιστρός γε δεῖ. In the Sept. c. Theb. we find the compound of this word employed in tracing the progress of life, from the first outbreak from the maternal womb to full-grown manhood:

ἀλλ' οὔτε νιν φυγόντα μητρίθεν σκέτον,  
οὔτ' ἐν τροφαίσιν, οὔτ' ἐφηβήσαντά πω,  
οὔτ' ἐν γενείον ξελλογῇ τριχώματος,  
Δίκη προσέιδε καὶ κατηγέλωσατο. 661, sq.

See also Aesch. Suppl. 755. Klausen's Agamem. p. 209. Plat. Apol. 41, e. 5 Rep. 468, d. II. XXIV. 565.

1022. Lycabettus, a mountain of Attica, situated near the confines of Boeotia.

καὶ Παρνασῶν ἡμῖν μεγέθη, τοῦτ' ἔστι τὸ χρηστὰ διδά-  
σκειν,

ὸν χρὴ φράξειν ἀνθρωπείως; AI. ἀλλ', ὡς κακόδαιμον,  
ἀνάγκη

μεγάλων γνωμῶν καὶ διανοιῶν ἵστα καὶ τὰ ρήματα τίκ-  
τειν.

1025  
καλλως εἰκὼς τοὺς ἡμιθέους τοῖς ρήμασι μείζοσι χρῆ-  
σθαι·

καὶ γὰρ τοῖς ἴματίοις ἡμῶν χρῶνται πολὺ σεμνοτέροισιν.  
ἄμοῦ χρηστῶς καταδείξαντος διελυμήνω σύ. ΕΥ. τί  
δράσας;

AI. πρῶτον μὲν τοὺς βασιλεύοντας ράκι ἀμπισχῶν, ἵν'  
ἐλεινοὶ

1023. Παρνᾶσῶν μεγέθη, *Parnassian heights*.

1024. ἀνθρωπείως, i. e. in such language as men commonly use, not in such metaphorical language, derived from rivers, mountains, entrenchments, &c. as you are continually employing. Bergler quotes Strato, a comic poet, as thus speaking of some one, who employed words remote from common use: *πλὴν ικετεύω γ' αὐτὸν ἥδη μεταβαλεῖν, ἀνθρωπίνως λαλεῖν τε.* (Athen. IX. 383, b.)

1025. διανοιῶν ἵστα. An unusual construction, *ἵστος* being commonly followed by a dative, but approved by Thom. Magist. ὅμοιον τῷ δεῖνι καὶ ὅμοιον τοῦ δεῖνος· ὠστάτως καὶ ἵστοι τῷ δεῖνι καὶ ἵστοι τοῦ δεῖνος.

Ib. ρήματα τίκτειν. So *τίκτειν* μέλη (Eur. Suppl. 191.), and *versus male nati*. Horat.

1028. ἄμον, i. e. ἄ ἐμοῦ.

Ib. διελυμήνω. Eurip. Orest. 1529. ἦτις Ἑλλάδα . . διελυμήνατο. Isoc. 63, d. τὰς αὐτῶν πατρίδας διαλυμηνάμενοι. Cf. Arist. Plut. 436. Thesm. 347.

1029. βασιλεύοντας. Eurip. Ion, 1101. ἵν' ἐλπίζει βασιλεύσειν. El. 12. βασιλεύει χθονός. The allusion is chiefly to such monarchs as Æneus and Telephus, whom Euripides, to excite compassion, introduced upon the stage clothed in rags. Cf. sup. 806. Instances of the same kind may be found in some of his surviving plays, as his Menelaus in Helen, 430. 1224. and his Electra in Phœn.

334.  
Ib. ράκος. Aesch. Pr. 1095. Soph. Phil. 39, 274. Eurip. Hel. 1088.

Ib. ἀμπέχω, fut. ἀμφέξω, aor. ἡμπισχον, *clothed*. Arist. Plut. 897. ἀμπέχεται τριβώνιον. Soph. Ed. Col. 314. κυνῆ πρόσωπα Θεσσα-

*τοῖς ἀνθρώποις φαίνουστ' εἶναι.* ΕΥ. *τοῦτ' οὖν ἔβλαψα*  
*τί δράσας;*

AI. *οὐκον ἐθέλει γε τριηραρχεῦ πλουτῶν οὐδεὶς διὰ*  
*ταῦτα,*

*ἄλλὰ ῥακίοις περιειλόμενος κλάει καὶ φησὶ πένεσθαι.*

ΔI. *νὴ τὴν Δήμητρα, χειώνα γ' ἔχων οὐλων ἐρίων*  
*ὑπένερθε·*

*καν ταῦτα λέγων ἔξαπατήσῃ, παρὰ τοὺς ἵχθυς ἀνέκυ-*  
*ψεν.*

λίς νιν ἀμπέχει. Eurip. Hel. 430. *ναὸς ἑκβόλους ἀμπίσχομαι.* Med.  
 1156. *πέπλους πουκίλους ἡμπέσχετο.* Iph. A. 1439. *μέλανας ἀμπίσχη*  
*πέπλος.*

Ib. *δεινός.* Soph. OEd. T. 672. Phil. 1130.

1031. *τριηραρχεῖν, to provide ships at their own expense, as the*  
*opulent of Athens were obliged to do, and furnish them with equip-*  
*ments and rowers. The onerous nature of the trierarchy has been*  
*fully explained in a former play (Eq. 880.).*

1032. *περιεῖλω, more frequently περιειλέω (εἰλέω, εἰλω), I wrap*  
*up.* Thiersch reads *περιειλυμένος* coll. Hom. σάκεσιν εἰλυμένοι ὁμούς.  
*εἰλυμένοι αἴθοπι χαλκῷ.* *νεφελῇ εἰλυμένος ὁμούς.* See Buttm. Lexil. §. 44.

1033. *οὐλος, soft, woolly.* II. XXIV. 646. *χλαίνας τ' ἐνθέμεναι οὐ-*  
*λας.* Od. IV. 50. *ἀμφὶ δ' ἄρα χλαίνας οὐλας βάλον ἡδὲ χιτῶνας.* II. X.  
 134. *οὐλη δ' ἐπενήνοθε λάχνη.* (For a fuller explanation of this word,  
 see Buttmann's Lexilogus, pp. 270. 456.)

Ib. *ὑπένερθε, below their rags.*

1034. *παρὰ τὸν ἵχθυν, among the sellers of fish, or in the fish-*  
*market.* Cf. nos in Ach. Append. p. 263. Instances of this for-  
 mula are not much to be expected in the Tragic writers, yet some-  
 thing like them occurs in the following instances: Eurip. Iph. T.  
 969. *Ψῆφον παρ' αὐτὴν ιερὸν ὥρισαντ' ἔχειν.* Med. 68. *πεσσοὺς προσέλ-*  
*θῶν, ἔνθα δὴ παλαιτέροι | θάσσουν.* The fondness of the Athenians  
 generally for fish, and the zeal with which the wealthier classes  
 contended for the more delicate kinds, has been the subject of ob-  
 servation in preceding plays. The impudent hypocrisy of the person  
 pleading poverty, perhaps with downcast head (*κινφας*), in the pre-  
 ceding verse, in order to escape an onerous state-duty, could not  
 be more strongly pourtrayed than by exhibiting him in the next  
 verse with head erect (*ἀνακύφας*), and in that part of Athens, where  
 the opulent gourmands were more particularly to be seen.

Ib. *ἀνακύπτειν.* Eurip. Cycl. 211. *πρὸς αὐτὸν τὸν Δὲ' ἀνακεκύφαμεν.*  
 Plat. Phaedo 109, d. *ἐκδῆς καὶ ἀνακύφας ἐκ τῆς θαλάττης.*

ΑΙ. εἰτ' αὖ λαλιὰν ἐπιτηδεύσαι καὶ στωμυλίαν ἐδίδαξας,  
ἡ ἔκενωσεν τάς τε παλαίστρας καὶ τοὺς παράλοους  
ἀνέπεισεν

1036

ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε γ', ήνικ' ἐγώ  
ζῶν,

οὐκ ἡπίσταντ' ἀλλ' ἡ μᾶζαν καλέσαι καὶ ρυππαπᾶ  
εἰπεῖν.

ΔΙ. νὴ τὸν Ἀπόλλω, [καὶ προσπαρδεῖν γ' ἐσ τὸ στόμα  
τῷ θαλάμακι,

καὶ μυθῶσαι τὸν ἔύσσιτον,] κάκβας τινὰ λωποδυτῆσαι  
νῦν δὲ ἀντιλέγειν κούκέτ' ἐλαύνειν,  
καὶ πλεῖν δευρὶ καῦθις ἐκεῖσε.

1041

ΑΙ. ποίων δὲ κακῶν οὐκ αἴτιος ἐστ';

1035. λαλιάν. Menander: ἐὰν δὲ κινήσῃ μόνον τὴν Μυρτίλην | ταύ-  
την τις, ἡ τίτθην καλῇ, πέρας οὐ ποιεῖ | λαλιᾶς. Emend. in Men. Reliq.  
P. 14.

Ib. ἐπιτηδεύσαι. Plat. 10 Rep. 613, a. ἐπιτηδεύων ἀρετήν. S Leg.  
847, a. τέχνας.

1036. ἡ ἔκενωσεν (ἔκκενοῦν) τὰς παλαίστρας. Nub. 1052. ταῦτ'  
ἐστὶ ταῦτ' ἐκεῖνα, | ἣ τῶν νεανίσκων ἀεὶ δὲ ἡμέρας λαλούντων | πλῆρες  
τὸ βαλανεῖον ποιεῖ, κενάς δὲ τὰς παλαίστρας. Cf. nos in Nub. 1007.

Ib. παράλους "Ita etiam apud Aristophanem probat (Æschyl.  
sc.) antiquos Atheniensium mores, cum nemo de plebe (*πάραλος*)  
magistratibus contradicere ausus sit." Klaus. Æsch. Theolog. 2.  
πάραλος στρατὸν, Herodot. VII. 161.

1037. ἄρχοντων, their commanders. Thiersch quotes in illustration  
Xen. Mem. III. 9. 11. ἐπεδείκνυεν ἐν τε νῇ τὸν μὲν ἐπιστάμενον ἄρ-  
χοντα κ. τ. λ. The same learned writer observes, that to shew how far  
this contagion of disobedience had spread, mariners are particu-  
larly selected, as those who in general were more submissive to  
authorities. Cf. Xen. Cyr. I. 6. 21, &c.

1038. ἀλλ' ἡ, nisi.

Ib. μᾶζαν καλέσαι, call for barley-cake. Cf. nos in Equit. v. 54.

Ib. ρυππαπᾶ. This naval explanation has come before us in pre-  
ceding plays.

1040. ἔκβας pro ἔκβάντες (having disembarked). On this transi-  
tion from a plural number to a singular, see Reisig's Conject.  
p. 151, sq. and Elmsley ad Euripid. Med. v. 552.

1041-2. Thiersch reads ἀντιλέγει .. ἐλαύνει .. πλεῖ.

οὐ προαγωγοὺς κατέδειξ' οὗτος,  
καὶ τικτούστας ἐν τοῖς ἱεροῖς,  
καὶ μηγνυμένας τοῖσιν ἀδελφοῖς,  
καὶ φασκούστας οὐ ζῆν τὸ ζῆν;  
καὶ τέ ἐκ τούτων ἡ πόλις ἡμῶν  
ὑπὸ γραμματέων ἀνεμεστώθη,

1045

1044. *προαγωγούς*. Brumoy makes a severe but just remark on the Ion of Euripides, when he observes, “après tout Apollon est séducteur, Minerve entremetteuse, et Xuthus duppe.” Aristophanes took a severer revenge by introducing the poet himself as a *προαγωγός* in his Thesmoph. 1172, sq.

1045. *τικτούστας* ἐν τοῖς ἱεροῖς. The Scholiast says that the allusion is to a drama of Euripides, the heroine of which (*Augē*) had been delivered in a temple, a profanation from which public opinion justly revolted. Hence the pretended horror of the female in our poet's Lysistr. (743.), when fearing that she may give birth to a pretended infant : ὁ πότνιος Εἰλείθυι, ἐπίσχες τοῦ τόκου, | ἔως ἣν εἰς δύσιν μολὼν γάλα χωρίον. So when the island of Delos was purified, and made as it were one entire temple,—τὸ λοιπὸν προεῖπον μήτε ἐναποθήσκειν ἐν τῇ νήσῳ μήτε ἐντίκτειν, ἀλλ' ἐς τὴν Ρήνειαν διακομίζεσθαι. (Thucyd. III. 104.) Among the Pythagorean injunctions were ἀνπόδητον θύειν, μὴ τίκτειν ἐν ἱερῷ.

Ib. *ἱερόν*. Dem. c. Mid. 532, 15. 583, 26. 586, 23.

1047. οὐ ζῆν τὸ ζῆν. The philosophical origin and meaning of this favourite dogma of Euripides (for he appears to have used it in more than one drama) may be collected from a former play, (Nub. 95. et alibi.) The opinion is thus alluded to by Socrates in Plato's Gorgias 492, e. οὐ γάρ τοι θαυμάζοι' ἄν, εἰ Εὐριπίδης ἀληθῆ ἐν τούσθε λέγει, λέγων· “τίς δ' οἶδεν, εἰ τὸ ζῆν μέν ἔστι κατθανέν, τὸ κατθανέν δὲ ζῆν; (see Heind. ad locum.) This last quotation is from the Pollyidus of Euripides : in his Phrixus the dogma appears in the following shape : τίς δ' οἶδεν εἰ ζῆν τοῦθ', δέ κέκληται θανέν, | τὸ ζῆν δὲ θνήσκειν ἔστι ; See also his Hippol. 191.

1049. *γραμματέων*. By the word *γραμματέis* in this place is not, I think, to be understood scribes employed by the various magistrates in transcribing and recording matters of public business (see our Acharn. p. 262.), but rather the scribes employed by sophists and philosophical inquirers, among whom Aristophanes uniformly classes Euripides. As such the word apparently occurs in the following verse of St. Paul, 1 Cor. i. 20. ποῦ σοφός ; ποῦ γραμματέus ; ποῦ συζητητής τοῦ αἰώνος τούτου ;

Ib. ἀναμεστοῦν (μεστοῦν, Soph. Antig. 280. πρὶν δρῦῆς κάμε μεστῶσαι. Plat. 1 Leg. 649, b. πάσης δὲ τοιούτος παρρησίας μεστοῦται), to fill completely.

καὶ βωμολόχων δημοπιθήκων,  
ἔξαπατώντων τὸν δῆμον ἀεί·  
λαμπάδα δ' οὐδεὶς οἴος τε φέρειν

1050

1050. *δημοπιθήκων*, men who play the ape towards the populace, either by cheating them or by fawning upon them.

1052. *λαμπάδ'*. How marvellous the difference between ancient and modern customs, even in what at first appear to be mere trifles! What serves a torch among ourselves? It lights Beauty to her carriage from the nightly spectacle, it helps patrician grandeur to sympathize with public feelings of <sup>d</sup>rejoicing, it fills the hands of stage-demons, when a Don Juan, or other scenic libertine is to be consigned to his place of punishment. Not so with antiquity. There on occasions the most important—in the celebration of public games—in the solemnization of one of the dearest of domestic ties—and in the outward, and perhaps the inner ceremonies of the most mysterious of ancient religious rites, the torch performs a part, of which the origin and entire import have not, as far as I am aware, been yet explained. Future opportunities will arise for adverting again to the last two particulars; at present our attention is called to the torch, merely as connected with public games. Even on this point our information is less full and clear than might be wished; but we give the reader that of the latest and most learned expositor on the subject. Having discussed some of the liturgical expenses of the Gymnasiarch, Boeckh proceeds to observe, "The Lampadarchia, as being a particular species of the Gymnasiarchy, deserves to be mentioned. The Lampadephoria on foot was a common amusement; it was performed on horseback in the time of Socrates for the first time at Athens. The art consisted in running fastest without extinguishing the torch: a feat in which there is no difficulty with the pitch-torches of modern days, but not easily performed with the waxen lights borne by the competitors, which were secured in a species of candlestick protected by a shield, as we learn from monuments of ancient art now extant. It is possible too, that it was necessary to illumine the course, as the race took place at night. Games of this kind were only celebrated to the Gods of Fire; and five of them were held at Athens, one at the Hephaestea, the presiding deity of which was also worshipped at the Apaturia by men in sumptuous dresses, holding in their hands torches, which they lighted at the sacred hearth in token of thanks for the use of fire; another at the Promethea in the exterior Ceramicus in the Academy; another at the Panathenæa, perhaps however only at the great Panathenæa; manifestly because Minerva, as being the goddess of Arts and companion of <sup>e</sup>Vulcan was also Goddess of Fire; she was also ho-

<sup>d</sup> Cf. *Æsch. Agamemn.* 92–6.

<sup>e</sup> See further on this subject Welcker's "Altattischer Feuerdienst," or "ancient

*ὑπ' ἀγυμνασίας ἔτι νυνί.*

*ΔΙ. μὰ Δί' οὐ δῆθ', ὥστ' ἐπαφανάνθην*

*Παναθηναίοισι γελῶν, ὅτε δὴ*

1055

*βραδὺς ἄνθρωπός τις ἔθει κύψας*

*λευκὸς, πίων, ὑπολειπόμενος*

*καὶ δεινὰ ποιῶν· καὶ θ' οἱ Κεραμῆς*

noured at Corinth with the Lampadephoria; at the Bendidea, in which Diana Bendis appears in the character of Goddess of the Moon: and lastly, at the annual games of Pan, the God of Fire. For all these spectacles the gymnasiarchs had to provide: and, as considerable emulation existed, one person was appointed from each tribe for every game, whether accompanied or not with Lampadephoria." Public Economy of Athens, vol. II. p. 218. See also Creuzer's Symbol. I. 131. II. 808. IV. 527-8. Welcker's Trilogie, p. 9. 15. Lobeck's Aglaoph. I. 171: also Aesch. Ag. 305.

1053. *ὑπ' ἀγυμνασίας*, for want of activity, from failure in practising such gymnastic exercises, as give strength and suppleness to the body. " *ὑπ' ἀγυμνασίας ἔτι νυνί. hoc est, ἀγυμνασίας τῆς νυνὶ οὔσης.*" Gaisf. Hephaest. p. 303.

1054. *ἐπαφανάνθην* (*ἐπαφαναίνω*) *γελῶν*, *I dried up for laughter, or I laughed myself into a consumption, I was killed with laughter.* A few compound forms of the verb *ἀδαίνω* are here added. Arist. Eccl. 146. δίψῃ γάρ, ὡς ἔουι, *ἀφανανθήσομαι.* Fr. Inc. 28. ἐνταῦθα δὴ παιδάριον ἔχαναίνεται. Aesch. Prom. V. 150. σὸν δέμας εἰσιδούσα | πέτραις προσανανύμενον. Eurip. Cycl. 463. συναναῶ κόρας. Archil. fr. 42. πολλὸς μὲν αὐτῶν Σείριος κατανανεῖ.

1056. *κύψας*, with his head bent downwards. Plat. 9 Rep. 586, a. *κεκυφότες εἰς γῆν.* Cf. sup. 1034.

1057. *λευκός*, *fair, effeminate.* Thes. 192. σὸν δ' εὐπρόσωπος, *λευκός, ἔξυρημένος, γυναικόφωνος.* Cf. nos ad Nub. 972.

Ib. *πίων.* Compare the lively picture in Plato's Republic (VIII. 556, c.), where the rich idler, *πολλὰς ἔχων σάρκας . . ποσθματός τε καὶ ἀπορίας μεστός*, is compared to the active pauper, *ἰσχνὸς, ἡλιωμένος, κ. τ. ἐ.*

Ib. *ὑπολειπόμενος, postremus.* Vid. Kuhn. ad Poll. VI. 8. 44. Duk.

1058. *δεινὰ ποιῶν*, Thiersch considers as said for *δεινὰ πάσχων*, alluding to those blows upon the belly, sides, &c. which we shall presently find this candidate for torch-victory receiving. For examples of this use of the word *ποιέιν*, the learned writer refers to his Plutus, 481. 860.

Attic fire-service," which follows his treatise on the Cabiri, and the Lemnian and Samothracian Mysteries. Lobeck, whose delight appears to be to sit, as it were, watchman over the fragments and isolated expressions of antiquity, and prevent any unfair inference being drawn from them, has not left the learned writer's positions on these matters wholly untouched. Compare his Samothrace.

ἐν ταῖσι πύλαις πάιουσ' αὐτοῦ  
γαστέρα, πλευρὰς, λαγόνας, πυγῆν·  
ο δὲ τυπτόμενος ταῖσι πλατείαις  
[ὑποπερδόμενος]  
φυσῶν τὴν λαμπάδ' ἔφευγε.  
ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἀδρὸς ὁ πόλεμος  
ἔρχεται.  
χαλεπὸν οὖν ἔργον διαιρέν,  
ὅταν ὁ μὲν τείνῃ βιαίως,

Ib. οἱ Κεραμεῖς, inhabitants of the Ceramicus, in which burgh the contest, as we have seen in note 1052, took place. Cf. sup. 124: and see also Bloomfield's Greek Testament, I. p. 153.

1059. πύλαις. SCHOL. ταῖς εἰσόδοις τοῦ ἀγώνος.

1061. πλατείαις sc. χερσὶ, with the palm of the hand. On this ellipse see Viger, p. 50. Lambert Bos, p. 529. ed. Schäfer.

1062–3. ὑποπερδόμενος φυσῶν. We must not comment too closely on the *modus operandi*<sup>f</sup>, by which this obese aspirant to victory has his torch extinguished; but would metrical ears have allowed us to exclude the words altogether? For the rest, the kicks, cuffs, and buffetings which our fat friend receives, are among those little traits of national character, which make it impossible to dislike the Attic people altogether — blackguards and scoundrels as they were.

1064. ἀδρός. This unusual word seems to be the opposite of *ἰσχνός*, and to express that sense of magnitude and vehemence, which *full feeding* confers. The three German translators, Voss, Conz, and Welcker, agree in rendering it by *hot, fiery*. See on the subject of this word Elmsley in Bacch. v. 8, and Buttmann's Lexil. in v. ἀδινόν.

1065. διαιρέν. Aesch. Eum. 466. διαιρέν τοῦτο πρᾶγμα. Ib. 600. ψήφῳ διαιρέν τοῦδε πράγματος πέρι.

1066. τείνειν, to advance, to hasten to. Thes. 1205. σὺ δ' ὅπως . . . τείνεις ὡς τὴν γυνάκα. Dindorf observes: τείνειν βιαίως, de contentione valida et impetu vehemente accipendum. Conz translates: der Eine furchtbar im Anlauf, *the one formidable in assault*. Welcker, in the same manner: Wo mit Macht anläuft der Eine. Thiersch, on the contrary, understands the passage, as of prolixity

<sup>f</sup> ὑποπερδόμενος φυσῶν coherent, ut recte monet Beck. quasi pedendo extinguisset facem. Præterea notandum est, præpositionem ὑπὸ notionem clandestini habere, ut in aliis compositis. Vid. Plut. 698. 994. Currentes autem faces retrorsas et ad terram declinatas tenuisse videntur, ne venti tractu extinguerentur, unde nova proficiscitur jocandi occasio. Quamvis enim caute teneret lampadem, neque tamen tuta fuit ab omnium ventorum flatu. TH.

ὅ δὲ ἐπαναστρέφεις δύνηται κατερεῖσθαι τορῶς.

ἀλλὰ μὴ ν ταῦτῷ καθῆσθαι·

ἐσβολαὶ γάρ εἰσι πολλαὶ χάτεραι συφισμάτων.

ὅ τι περ οὖν ἔχετον ἐρᾶσι,

1070

λέγετον, ἐπίτον, ἀναδέρεσθαι,

τὰ τε παλαιὰ καὶ τὰ καινὰ,

κάποκιδυνεύετον λεπτόν τε καὶ σοφὸν λέγειν.

of language; *Ετέρεις* sc. *μακρὸν λόγον*. From the number of military terms, which prevail throughout this chorus, it may be presumed that this is one also; but I can furnish no example, unless a passage in Xenophon's *Anabasis* (IV. 3. 21.) be considered as one.

1067. *ἐπαναστρέφειν*, a military word, said of those who suddenly turn about to make an attack on their pursuers. Thiersch quotes Xen. Hell. VI. 2. 21. ὡς δὲ ἡρξαστο ἐπαναχωρέα, οἱ μὲν πολέμοι ὡς φεγγονοι ἐπέβεντο, οἱ δὲ οὐκέτι ἐπαναστρέψαν. In middle voice, Arist. Eq. 244. (ἀλλ' ἀμύνον κάπανστρέψου), it implies little more than *to turn about, and face an enemy*.

Ib. *ἐπερειδεσθαι τορῶς*, *scite* (better perhaps *fortiter*) *obniti*. DIND. Cf. Hom. Il. V. 856. VII. 269. Od. IX. 538. Eurip. Hec. 111. Plat. 7 Legg. 789, e.

Ib. *τορῶς*. Frequent in Aeschylus, less frequent in Euripides; not found in Sophocles. Plat. Theætet. 175, e. *τορῶς τε καὶ δξίως διακονεῖν*. Xen. Rep. Lac. II. 12. ἔθηκε, τὴς ἑλης ἐκάστης τὸν τορώτατον τῶν ἄρρενων ἄρχειν.

1068. *μὴ ἐ ταυτῷ* (sc. *τόπῳ*) *καθῆσθαι*. This also seems like a military phrase: *do not encamp for ever on the same ground: shift your quarters occasionally*. The metaphorical application is obvious: *do not persist in the same line of argument, or alteration*.

1069. “Quum multi alii etiam aditus (opportunitates) collide excoigitatorum argumentorum, argutiarum, pateant, quum variis et callidis rationibus aggredi se possint.” DIND.

Ib. *ἐσβολαὶ*. Cf. Klausen's Agam. p. 142. ad voc. *προσβολή*.

1071. *ἀναδέρειν*, prop. to draw the skin from a wound which is in process of healing: here, *to uncover and bring forward*. SCHOL. ἀνακαλύπτετε καὶ εἰς τὸ μέσον προφέρετε. Dobree says: Qu. *δνά τε δέρετον*. This latter reading is adopted by Thiersch.

1073. *κάποκιδυνεύετον*. SCHOL. *ἀποκιδυνεύοντες* (*τουτέστι τολμῶντες*) *λέγετε*. Thiersch compares Xen. Mem. IV. 2. 5. *πειράσματα γὰρ εἰς ήμιν ἀποκιδυνεύων μανθάνειν*.

<sup>ε</sup> So in Eurip. Protes. fr. 2. *ἴνοιν λεγόντοιν, θατέρον θυμουμένον, | ὁ μὴ ἕτι- τείρων τοῖς λόγοις σοφάτερος.*

εὶ δὲ τοῦτο καταφοβεῖσθον, μή τις ἀμαθία προσῆται τοῖς θεωμένουσιν, ὡς τὰ λεπτὰ μὴ γνῶναι λεγόντοις,  
μηδὲν ὄρρωδεῖτε τοῦθ· ὡς οὐκ ἔθ' οὔτω ταῦτ' ἔχει.  
ἐστρατευμένοι γάρ εἰσι,  
βιβλίον τ' ἔχων ἔκαστος μανθάνει τὰ δεξιά.

1075

1074. ἀμαθία. For the philosophic meaning of the word, cf. nos in Nub. 136.

1076. λεπτά. Eurip. Med. 1077. διὰ λεπτοτέρων μύθων ἔμολον. Fragm. Dan. XII. φλούσι γάρ τοι τῶν μὲν διλβίων βροτοὶ | σοφοὺς τίθεσθαι τὸν λόγους, ὅταν δέ τις | λεπτῶν ἀπ' οἴκων εὖ λέγη πένης ἀνήρ, | γελᾶν. Fr. inc. XCVII. 2. λεπτῶν θίγγαν μύθων. (The words λεπτά and σοφὸν are obviously used to prepare the audience for the Euripidean λεπτότητες and σοφίσματα which presently follow, when he criticises the dramas of his rival.)

1077. ὄρρωδεῖν. Eurip. El. 837. ὄρρωδῷ τινα δόλον θυραῖον. Hec. 756. Androm. fr. XIX. 2. Cf. nos in Eq. 124.

1078. ἐστρατευμένοι γάρ εἰσι, for they have now had some experience in these poetical subtleties and niceties. (SCHOL. ὡς τῶν Ἀθηναίων πρότερον οὐχ ὁμοίως γεγυμνασμένον ἐν τοῖς ποιητικοῖς σοφισμοῖς.) How could it be otherwise? the Euripidean 'Peleus' had followed or preceded his 'Meleager,' the 'Cretan men' his 'Cretan women'; and what Euripides had left undone, Agathon, and a swarm of poets, had stepped in to accomplish. Dindorf, however, adopts Lessing's opinion, that the allusion is to the slaves, who for their services at Arginusæ had been rewarded with the freedom of the city, and with that freedom were supposed also to have gained so much knowledge, as to qualify them to be fit judges on poetical contests. Thiersch, justly I think, controverts this opinion, but is he perfectly correct in his own? The poet, says he, plays upon the Athenians, who in estimating the merits of their poets considered themselves as uncommonly subtle, whereas they often judged wrongly, as we are informed by this very play. The poet therefore, continues the learned writer, implies; "num sunt in his rebus veteratores. nos: denn das sind gediente Leute vel altkluge, quo in malam partem uti solemus."

1079. βιβλίον τ' ἔχων ἔκαστος, κ τ. ἐ. Surely antiquity was doomed to be our intellectual superior in small matters as well as in great! Ten or fifteen thousand theatrical spectators, each with a philosophical treatise in his hand, and observing whether what he heard from the stage corresponded with what he read in his Archelaus or his Anaxagoras, is a gigantic picture of the ridiculous, compared with which modern philosophical fooleries make but a very insignificant figure. Surely that good and virtuous monarch, who

*αἱ φύσεις τ' ἄλλως κράτισται,  
νῦν δὲ καὶ παρηκόνηται.*

1080

wished that all kings were philosophers, or all philosophers kings, spoke more from the dictates of an excellent heart, than from any large or practical view of mankind. The Frogs of Aristophanes present us with a king-philosopher upon a large scale, and invested with full power to *carry out* all his principles; and what was the result?—No: when heaven wishes to plague a nation *learnedly*, or ruin it *scientifically*,—and to have all this done coolly and unflinchingly, without pity and without remorse,—its surest course is to call a *sage* from his closet, and invest him with political power. Such a person will generally add insult to oppression; for the deeper the misery, the louder will be his penny-trumpet proclamations, “A new era! a Saturnian advent! See, my friends, what it is to be in the hands of <sup>h</sup> philosophers and <sup>i</sup> economists!”

Ib. *μανθάνει τὰ δεξιά*. “The Clouds” found us at the very beginnings of PHILOSOPHY among the common people of Athens; how much they had advanced during the intervening years and the exhibition of the Frogs, is evident from the frequent allusion here made to philosophical books (*βιβλία*), and philosophical maxims. The mischief done is of course described lightly and pleasantly, after the fashion of the Old Comedy; but the verse before us is susceptible of a serious application, which we leave the reader to make. The bringing home of *that book* to every man’s door is the only true philosophy, and it may be added the only true policy of statesmanship!

1080. Thiersch and the Scholiast consider this as said ironically: Bergler more properly, I think, considers it as said *ad captandum benevolentiam*: of its truth there can be no doubt. Cf. Herodot. I. 60. Dem. epist. III. 1047, 11 sq.

1081. *παρακονᾶν*, to sharpen. Passow quotes Xenophon, but without a reference: ὁ λόγχην ἀκονῶν, ἐκένος καὶ τὴν ψυχήν τι παρακονᾷ.

<sup>h</sup> And are thoughts of Newton and the Antonines uppermost in our minds, when we thus use this venerable term? *Di prohibete nefas!* It is of Cowper’s sage that we are thinking, the miserable coxcomb, who when “a present Deity” is working his great purposes upon the stage of life, steps forth

and tells  
Of homogenial and discordant springs  
And principles; of causes, how they work  
By necessary laws their sure effects:  
Of action and re-action.      The Task, B. II.

The more ridicule is poured upon such pretended sages, the more service will surely be done to real science and religion.

<sup>i</sup> A noble name, doubtless, when earned by such a rich and patient accumulation of facts as the labours of Boeckh present; but is it upon solid foundations like his that the claim is always made to an appellation, which *ought* to place its owner among the first benefactors of mankind?

μηδὲν οὖν δείσητον, ἀλλὰ  
πάντ' ἐπέξιτον, θεατῶν γ' οὐνεχ', ως ὄντων σοφῶν.

1083. πάντ' ἐπέξιτον. Isoc. 151, b. ταῦτ' ἐπεξιόντος, (where Becker, however, reads ταῦτα διεξιόντος.) Plato Lysis, 215, e. ἐπεξήγει τῷ λόγῳ, *persequebatur argumentum*. (Cf. Gorg. 482, d. 1 Rep. 349, a.)

Ib. θεατῶν γ' οὐνεχ', as far as the spectators are concerned.

Ib. As the Chorus on a subsequent occasion confessedly indulged in a dactylic strain for the purpose of doing honour to Æschylus in the metre in which he delighted (infr. 1495.), so we are probably indebted for the above large swing in Trochaics to their sense of another metrical predilection of their favourite bard. To give proof of this from all the poet's extant plays, would be to crowd our pages with numerical references: what do we find merely in the Agamemnon? In the lyrical portions of that drama there occur of pure Trochees, of more or less dimensions, vv. 148-9. 150-2-9. 160-1-4. 406-7-8. 436. 639. 641. 671-2. 704. 907-8-9-11-12-17. 935-6-7-8-9. 940-3. 1026. 1373. *Trochee with anacrusis*, 1040. *Trochee with base*, 147. *Trochee with anacrusis and base*, 165. 176. 342-3. 350-1. 375. 650. 685. 1383. 1454. *Trochee with one or more Cretics*, 163. 203. κ 373. 383. 403. 640. 11066. 1375: *with one or more Dactyls, or in Adonic form*, μ 135. 665-6-7-8-9. 670. 686: *with logædic Dactyl, preceded by Iambic and base, by base without Iambic*, by an anacrusis, or with other forms intercalated, 131-3. 179. 180-4. 204-5. 223. 353. 411-12-13-14. 642. 687. 934. 1370-2. 1403-4-7-13-15. 1449: *with Glyconic*, 916: *with Dochmiae*, 1048. 1062: *with single Iambus*, 441. 684. 1028: *with double and quadruple Iambus*, 130-6. 173-4-5-7. 197-8. 200-1. 216-17-18-19. 220-2. 377-8-9. 404-5. 434-5-9. 440-2-3-6. 683. 707. 1371. 1448. 1450-1-2: *with double Iambus and double Cretic*, 352. (See Klausen's edit. throughout.) (We cannot dismiss this subject without starting another of some consideration, and which more particularly concerns the present drama. Plays were acted at Athens only during the Dionysiac festivals, and except on rare occasions, they did not undergo a second exhibition. Æschylus had now been dead half a century: how then are we to account for that perfect acquaintance, not merely with the general substance of his dramas, but with such minute peculiarities of diction, imagery, and metre, as the "Ranae" evidently supposes the audience—of whom chiefly composed we need not say—to possess? Books, in our sense of the word, there were none; manuscripts

<sup>k</sup> In this verse the trochaic portion is preceded by an Iambus and base, as well as by a Cretic. (Κλάνους λογχίμους τε καὶ ναυβάτας ὅπλισμοίς.)

<sup>l</sup> The preceding Cretic is resolved in the following form: νόμον ἀνομον, οἴα τις ξουθά.

<sup>m</sup> Professors Porson and Scholefield (see the latter *in loco*) have been inadvertently led to consider this verse (*διεξιὰ μὲν, κατάμορφα δὲ φόρματα στροβῶν*) as dactylic. A reference to an Aristophanic imitation of Æschylean metre in a preceding chorus (sup. v. 846.) will suffice to indicate its real character.

EY. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψο-  
μαι,

ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος                    1085  
πρώτιστον αὐτοῦ βασανιώ τοῦ δεξιοῦ.

ἀσταφής γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς; EY. πολλοὺς πάνυ.  
πρῶτον δέ μοι τὸν ἔξ Ὀρεστείας λέγε.

were necessarily dear: whence then again this knowledge? A notice preserved by one of the scholiasts, and referred to sup. (832.) will go a little, and but a little way, to solve the difficulty. There must have been some private as well as public means of access to his writings; but what these were, it is difficult to say. In our poet's "Plutus" we meet with a person of the name of Philepsius, who appears to have gained a livelihood as a *Conteur of mythical tales*: was there any person, who in like manner gained a subsistence by reciting whole dramas? Had the system of *clubbing*, or effecting by numbers what could not be done by individuals, begun to be understood, and MSS. thus sent round, like books in our provincial societies? Of the avidity of the Athenians for such knowledge, a curious instance occurs in our poet's *Wasps*, where, upon the acquittal of an actor, the dicasts exact for their fee a recitation from some of the finest passages of the *Aeschylean Niobē*. Again, where there were no newspapers, collecting intelligence from all parts of the world, and where materials for conversation in consequence often failed, recitations (more particularly from the dramatic poets) often took place after meals (cf. Nub. 1365.), and the *memory* being naturally strong, where much practised, these *píxous*, as they were termed, would obviously keep much of the poet's performances fresh in recollection. Whether all this is sufficient to solve the difficulty stated, is left to the reader's judgment.)

1084. *ἐπ' αὐτοὺς τοὺς προλόγους*. Euripides here draws himself up with great grandeur, like a man conscious that he is upon strong ground. Little did he know, that a blow was presently to be dealt him, which should not only make his own prologues, that favourite portion of his labours, ridiculous to all posterity, but prevent the prologue itself from ever again forming an integral part of the drama! But let us not anticipate. (After the word *προλόγους*, Euripides, who has hitherto addressed himself to his rival, addresses Bacchus.)

1086. *αὐτοῦ τοῦ δεξιοῦ*, sciti illius poetae (said contemptuously). Br. " *αὐτοῦ* adverbialiter capi potest, ut arctius significetur, *Ἄλεχ-*  
*lum statim in prologo delinquere.*" Ts.

1089. *'Ορεστεία*. Under this word the ancients understood not only that Trilogy, to which the reader's attention has been so often called in the preceding pages, but also the *Satyr-drama* (*Prosternon*)

ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνήρ. λέγ', Αἰσχύλε. 1090  
 ΑΙ. " 'Ερμῆ χθόνιε, πατρῷ ἐποπτεύων κράτη,

which accompanied it, the whole together forming what was called a Tetralogue. As a knowledge of this Trilogy is absolutely necessary to a reader of the "Frogs," a brief analysis of its contents will be found in the Appendix (O). As nothing which tends to make the Æschylean writings more intelligible to young students, can be considered foreign to the illustration of the same play, we shall also in the Appendix (P.) call attention to the poet's four remaining plays, and explain under what forms learned men have brought these also into the Trilogistic system. In regard to the poet's "Prometheus Vinctus" it is of paramount importance to ascertain, whether in that drama we are to see a piece of almost unparalleled blasphemy, or whether by investing it in a Trilogistic form we shall not feel justified in considering its author as a person empowered,—we had almost used a stronger word,—to communicate in a partial degree to the heathen world, what in a fuller way and in his revealed word, the Deity condescended to promulgate in his own immediate person. (Cf. Appendix F. and P.) At present our easier task lies with a mere grammatic form. The term *'Ορεστεία*, or adventures of Orestes, is obviously framed in imitation of the word *'Οδυσσεία*, or adventures of Ulysses. Upon a similar principle is formed the word <sup>n</sup>*Λυκουργεία*. (Arist. Thes. 135.) Other Trilogies will be spoken of in different forms, according to circumstances.

1091. If the reader has met with any intelligible explanation of the next twenty-four verses in any translator or commentator of Aristophanes, he has been more fortunate than the present editor. That all their difficulties will be here cleared up, is much beyond his power to promise: he can only explain how he contrives to elicit a laugh out of them for himself, and as fortunately nothing more than a laugh is required, it will be no great consequence whether the reader laughs with him or otherwise. Before coming to details, it may be as well to observe generally, that to catch their humour it is necessary to have a quick apprehension of those epithets, by which the ancients were accustomed to characterise their deities according to time, place, and circumstance, (some instances of which have been already given), with the additional remembrance that in the present instance a practical sophist, viz. Euripides, endeavours to give them, as well as other words, a sense which their original author never meant them to bear. It is almost needless to add, that the three verses themselves are the opening lines of the Choephorœ of Æschylus.

<sup>n</sup> As a future opportunity may occur for discussing this Trilogy more largely, we content ourselves here with observing, that in Welcker's work on the subject, it includes the *Διονύσου τροφοῦ*, the *Ηδωνοῦ*, and the *Λυκοῦργος*.

*σωτήρ γενοῦ μοι σύμμαχός τ' αἰτομένῳ.*

Ib. 'Ερμῆς χθόνε. We restrict ourselves to one notice of the *Hermes Chthonius*; but that the one more immediately called for. Though control over the dead was more immediately vested in Pluto and Proserpine (*χθόνιος ἄγριος*, *Aesch. Pers.* 646.), yet the power of occasionally emitting departed souls to the upper regions, whether for the purpose of giving advice on great national emergencies, or of assisting in deeds of vengeance which the "blood or executive-Fury, if we may use such a term, required, lay almost exclusively with the *Hermes Chthonius*. Hence when the shade of Darius is to be brought up from the lower world to give advice and assistance on the fallen fortunes of Persia, who are the powers invoked for the purpose? EARTH, the *βασικεῖς ἄρχαις*, and above all HERMES. (*Perse* 635.) For verbal illustrations of the words Τάρπης Χθόνιος, see *Aesch. Choeph.* 118. 715. *Soph. Aj.* 832. *EL* 111. *Eurip. Alcest.* 759. See also Klausen's *Aesch. Theol.* 72. 163-4-5. and more particularly c. 20: see also Creuzer's *Dictionary*, p. 210.

Ib. πατρῷα κράτη, *the powers, attributes and influences of your father Zeus*. What those were, Klausen has largely, but, as we shall presently see, not completely, explained. "In Jupiter," says the learned writer, "we shall find concentrated the highest natures of all the gods, the divine sanctity of Apollo, the royal wisdom of Minerva, the severity of Juno, the plausibility of Vulcan, &c. &c. *Aesch. Theolog.* 6." For verbal illustrations of the word *κράτος*, cf. infr. 1247.

Ib. ἐποπτείαν. Of these powers and attributes, who could have so close an inspection as Hermes, standing continually as he did in his father's presence, ready to execute his messages and behests, whether of love and mercy, power or vengeance? Translate therefore, *to inspect, to behold; or paraphrastically, to have that full and unrestricted view, which an epopt was allowed, when the most secret exhibitions of the Eleusinian rites were unveiled before him*. Cf. sup. 709. Having given what appears to me the sense of the above three words, I add those, which my predecessors and betters affix to them: *ἐποπτείαν, inspectare, ἐπόπτης εἷς*. BLOMF. (Gloss. *Choeph.* et *Agamem.*, where some verbal illustrations are given, but no explanation of the text.) πατρῷα κράτη, *potestatem a patre tuo tibi datum*. SCHOLEY. πατρῷα κ. ἐπ. qui *ἐποπτιας agendo potestatem a patre acceptam exerces*. WELL. *Mercurium inferum oro, ut paternis fungens muncribus*

<sup>o</sup> In discussing the Orestean and Oedipodean Trilogies (the two of most importance in *Eschylus* after the Promethean), we obviously want clear distinctions between the terms *ἀρά*, 'Ερνίς, and Δημήτηρ 'Ερνίς. The first may be taken generally as the *curse*, whether of Thyestes or Pelops, which brought respectively such miseries into the royal families of Thebes and Argos, the second as the power, which puts the curse in execution, bearing also sometimes the name of ἀλάστωρ; the third, or Δημήτηρ 'Ερνίς, being rather the *Earth*, or *conscience*, than the *operative Fury*.

ἢκω γὰρ ἐσ γῆν τήνδε καὶ κατέρχομαι."

*salvum me reddat.* K.L. (who in a subsequent note refers to Müller for his authority, and as the first writer who had thrown light upon the passage.)

1092. *σωτήρ.* When a former note referred to Klausen as not giving a full view of the powers and attributes of Jupiter, we had an eye merely to his *Æsch. Theologumena*. He is too fine a scholar, as his notes to the *Choephorœ* shew, not to be aware, that among the noblest attributes of Zeus, two were those, which made him the *ally* of all such as were engaged in difficult or praiseworthy enterprise, and the *saviour* of such as invoked him worthily in the hour of distress. Were there any circumstances connected with the immediate *distress* or contemplated *enterprise* of Orestes, which brought his case rather within the jurisdiction of the *Hermes Chtonius*, than the *Jupiter Soter*, or made him consider the former as a temporary substitute for the latter? Let us look to the drama of the *Choephorœ* generally, as our guide through these difficulties. Orestes, when he utters the words in the text, has recently arrived in Argos; and he arrives there unfriended, except by the faithful Pylades,—in comparative poverty and destitution. (Ch. 295.) All this he bitterly feels, but there is something which he feels still more bitterly. And what is that? It is the night-visions which haunt his couch, and the stern look of his father, calling for revenge, and menacing him with the most frightful vengeance, if that call is not obeyed. (273, sq. K.L. ed.) And who is to be his saviour from this dreadful visitation? Unquestionably the *Jupiter Soter* was not incompetent<sup>p</sup> to it, but the delegated authority lay with the *Hermes Chtonius*. The *manes* of the murdered Agamemnon were in his keeping—the very prayers of his children could reach those *manes* only through the instrumentality of Hermes (*Choeph.* 118—120.), and that in the execution of their intended revenge the presence of those *manes* in the upper world was in some way necessary, is deducible from a variety of speeches put into the mouths of those children. Who can wonder, if under such cir-

<sup>p</sup> See Klausen's Comment. in *Choeph.* p. 133.

<sup>q</sup> See generally *Choeph.* 113—116. 133. 141. (cf. *Pers.* 227.) 309. 326. 452. 473. 476. (Cf. *Soph. El.* 457.) 482. 490. 533. 773. (K.L. ed.) And this earnestness of supplication to the *Hermes Chtonius* doubtless arose in the present instance from a circumstance of ancient superstition clearly alluded to in the *Choephorœ*, but to which I find no allusion in the explanations of Blomfield, Wellauer, or Scholefield. By a comparison of *Choeph.* (433—6.) and Sophocles *Electr.* (443, sq. where see Hermann's note), it appears, that to weaken the retributive power of a murdered person, it was usual for the assassin to wipe his sword on the hair of his victim, then to cut off the extremities, as the hands and feet, and suspend them by the murdered person's shoulder (*μασχαλίσειν*). Both these ceremonies, it appears, had been performed by Clytaennestra,—the body being afterwards buried in this state,—in the double hope of avoiding the expiation of her own guilt, and rendering his father's death (*μόρον*) a source of intolerable anguish to Orestes through the rest of his life; hence the declaration of Electra to her brother,—

ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλεῦν ἡ δώδεκα.

cumstances Orestes converts the *Hermes Eriunius*, who did actually exist in Grecian mythology, (and of whom more presently,) into a *Hermes Soterius*, who existed more in his own imagination? With regard to Jupiter "Third and Saviour" himself, we add a few words. In former notes we had to refer to him rather in his convivial character, and as a convivial adjuration; but he confronts us, and not unfrequently, throughout the Oresteian Trilogy, in his serious form. Choeph. 238. Κράτος τε καὶ Δίκη σὸν τῷ τρίτῳ | πάντων μεγίστῳ Ζηνὶ συνγένοιστο μοι. 1060. νῦν δ' αὖ τρίτος ἡλθε ποθεν σωτῆρ, | ἡ τὸ μόρον εἶπε; Eumen. 728. Παλλάδος καὶ Δοξίου | ἔκατι, καὶ τοῦ πάντα κραίνοντος τρίτου | σωτῆρος, (spoken by Orestes on his acquittal before the court of Areopagus.) Suppl. 26. καὶ Ζεὺς σωτῆρ τρίτος, (where see Scholefield.) Cf. infr. 1402. See also Klausen's Theol. 76. 83. 163; his Choeph. p. 154. Welcker's *Æsch. Tril.* p. 101, and above all Müller's chapter on the Jupiter Soter, Eumen. p. 186.

Ib. *σύμμαχος*. Much of what has been said in the preceding note will apply to the present word, but there appears to be a latent meaning here, suitable to the circumstances of Orestes, and which will perhaps explain why the terms *σωτήρ* and *σύμμαχος* do not occur in the order in which we should have expected to find them. The first meaning addresses itself to the more urgent necessity of Orestes, the second to future events. Orestes, as we have seen, had returned to his native country in poverty and destitution: but this was not all. He returned to see a throne, which belonged of right to himself, occupied by another, and the treasures, which should have surrounded that throne with hospitality and splendour, employed as the means of more effectually excluding him from it, viz. by the equipment and payment of a numerous body-guard. That the affections of the Argive people remained steady to the house of Agamemnon, may be inferred from the language of the faithful Chorus; but where were active friends and partizans? We hear of none. The stern tyranny of Alcisthenus had apparently crushed them all. What then remained for

ἐμασχαλισθη δέ γ', λε τόσ' εἰδῆς.  
ἔπρασσε δ' ἀπέρ νιν, μὲν θάντες,  
μόρον κτίσαι μαρένα  
ἄφερτον αἴσνι σφ.

Choeph. 419, sq. (Kl. ed., whom see on the passage.)

The prayers of the children, however, are heard; and when Orestes finally plunges the avenging sword into his mother's breast, it is with the significant notice, πατρὸς γὰρ αὐτα τόνθε σοιρῆσι μόρον. Cf. Ch. 636. and 914.

\* The Chorus, seeing the state of phrensy into which Orestes is driven immediately after the murder of his mother, begin to waver in their opinion, and doubt whether they are to see in him the saviour of the Atridan family, or the source of still further calamities to it.

\* The great wealth and treasures of the Atridan family are a subject of frequent allusion in the Oresteian Trilogy. Cf. Ag. 934. 1010. Ch. 788, &c.

\* Even at his funeral rites, not one of the Argive citizens had been allowed to attend. Ch. 425.

ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτα γ' ἔστ' ἀλλ' ἡ τρία.

1095

Orestes, who evidently has but a scant attendance round him? Deception, art, and subtlety; these he is obliged to practise, even to the disguise of person, "speech, and accent, in order to gain admission into a mansion narrowly watched and strongly armed; but where once admitted, he is resolved to peril his own life to avenge his father's death. The conclusion to which we come will easily be seen. If Orestes needed a *Hermes Chthonius* to accomplish his purpose in one point, he as certainly required a *Hermes Dolius* (cf. infr. 1110.) to render it feasible in another. That this idea was latent in his mind, when using the epithet *Symmachus*, will be pretty evident to any one who attentively considers the choral allusions in the following passages: (Ch. 714, sq. 762, sq. Kl. ed.) But this view of the subject does not end even here. Whoever considers the context attentively, will see that the deed contemplated by Orestes has to be executed towards night-fall (Ch. 649. 698.), that time, when the power of the *Hermes Nyctheus* (Ch. 716.) is particularly predominant, and therefore an additional reason why the alliance of Hermes was to be secured. We have only to add that the actual *Jupiter Symmachus*, of whom Hermes is here the temporary representative, occurs for mention in the Choeph. v. 17. Ω Ζεῦ, δός με τίσασθαι μόρον | πατρὸς, γενοῦ δὲ ξύμπαχος θέλων ἐμοὶ.

Ib. *αἰτρουμένῳ*. Though this word requires no explanation in itself, yet in regard to the general economy of the Choephorœ, a moment employed on it will not be mispent. From what and how great distresses and perils Orestes had to be saved and delivered, we have already seen: and was the simple prayer, here put up, sufficient for the expression of such feelings as he must have been labouring under? Aeschylus certainly thought otherwise. Scarcely has the recognition between brother and sister been completed, when he places the latter on one side of the paternal tomb, and the former on the <sup>x</sup>other, and a series of invocations to the departed monarch commences with both, which for pathos and sublimity have surely not been surpassed. Nor do the Chorus (captive Trojan women) remain idle. Supplications to the tomb do not of right belong to them, that being the more exclusive duty of the children of the deceased, but their energetic calls to vengeance—their wild Asiatic screams and gestures, must have added largely to the general effect, in calling up those feelings of pity and terror, the keys to which lay so much in Aeschylus's keeping. Having discussed—and we hope not too largely—the sense in which Aeschylus meant to use these words, it now remains to see the tortuous application, which

<sup>u</sup> Ch. 555-6, where Klausen observes, that the word φωνὴ implies *accent*, γλῶσσα, *forms of speech*.

<sup>x</sup> See the Vase in Clarke's Travels, P. III. sect. 2, pl. 1.

EY. ἔχει δὲ ἕκαστον εἴκοσίν γέ ἀμαρτίας.

ΔΙ. Αἰσχύλε, παρανῶ σοι σιωπᾶν· εἰ δὲ μὴ,  
πρὸς τρισὶν ἴαμβείουσι προσοφεῖλων φανεῖ.

ΑΙ. ἐγὼ σιωπῶ τῷδε; ΔΙ. ἐὰν πείθῃ γέ ἐμοί.

EY. εὐθὺς γάρ ἡμάρτηκεν οὐράνιον γέ ὅστον. 1100

ΑΙ. ὄρᾶς ὅτι ληρεῖς. ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει.

his sophistic rival gives them. (Ch. 472. πατέρ, τρόπουσιν τυραννοῦσι θανῶν, | αἰτουμένῳ μοι δὸς κράτος τῶν σῶν δόμων. Soph. Electr. 453. αἰτοῦ δὲ προσπινοῦσα, γῆθεν εἰμενή | ἡμίν ἀρωγὸν αἰτοῦ (Agam. sc.) εἰς ἔχθρον μολεῖν.)

1093. ήκω . . καὶ κατέρχομαι. In what sense these words differ from each other, will be explained infr. 1130.

1095. ἀλλ' η τρία, sc. ἐπη vel ιαμβεῖα.

1097. Bacchus addresses *Æschylus*, who was shewing strong marks of indignation, and an evident desire to interrupt Euripides.

1098. Dindorf translates; “besides those three Iambics you will become obnoxious to more:” i. e. “more of your Iambics will furnish matter for censure.” Thiersch, dissatisfied with this explanation, thinks that the verb *προσοφεῖλω* is here used in the sense of suffering a mulct or penalty. He therefore translates, *sin minus*; *cum tribus his versibus videberis is, cui imponitur multa*. Perhaps an easier way of getting rid of the difficulty would be to expunge the stop at the verb *φανεῖ*, (*Æschylus* being supposed to break in upon the speaker in his impatience,) and thus leave the accusative to *προσοφεῖλων*, whether *τίμημα* or *γέλωτα*, uncertain.

Ib. *ιαμβεῖον*, properly, the metre in which such men as Archilochus and Hipponax satirised people; (Aristot. de Arte Poet. IV. 1. 32. ed. Græfenh. *ιαμβεῖον, ὅτι ἐν τούτῳ τῷ μέτρῳ ίαμβιζον ἀλλήλους*) here the Iambics, in which tragic or comic dialogue was written.

1099. *σιωπῶ*, conjunctive of indignation. Lysist. 530. *σοὶ γέ, ὁ κατάρατε, σιωπῶ γώ*; Cf. Matthiæ, Gr. Gr. §. 516. 4.

1100. *οὐράνιον γέ ὅστον*, vid. sup. 745. From the subsequent language of *Æschylus* to Bacchus, it should seem that Euripides had uttered these words with great vehemence. Translate: *to an immeasurable extent*.

1101. *ὄρᾶς ὅτι ληρεῖς*. (*to Bacchus*) “You see the foolish part you play in recommending silence to me: his impertinence only increases by my forbearance.” “Well,” replies the god, shrugging his shoulders, “take your own course—keep silence, or break it—I shall not interfere with you—it is a matter of indifference to me.” *Æschylus* then turns to his rival, and bids him declare what is faulty in the verses just before enunciated.

AI. πῶς φῆς μ' ἀμαρτεῖν; EY. αὐθὶς ἐξ ἀρχῆς λέγε.

AI. “Ἐρμῆ χθόνιε, πατρῷ ἐποπτεύων κράτη.”

EY. οὐκονν Ὁρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει τῷ τοῦ πατρὸς τεθνεώτος; AI. οὐκ ἄλλως λέγω. 1105

EY. πότερ' οὖν τὸν Ἐρμῆν, ὡς ὁ πατὴρ ἀπώλετο αὐτοῦ βιαίως ἐκ γυναικείας χερὸς

δόλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;

ΔI. οὐ δῆτ' ἐκεῖνον, ἀλλὰ τὸν Ἐριούνιον

1104. τύμβῳ. The emphasis which Euripides lays upon this word, shews that some sophistic trick will be concocted out of it before long. (Cf. infr. 1114.)

1106. The general tendency of this and the two following verses is to insinuate, that the Hermes invoked at the tomb of Agamemnon, must have been the *Hermes Dolius*, not the *Hermes Chthonius*; “how else,” implies Euripides, “could a man have perished by a woman’s hand; she whose spear,” he might have added, “you yourself, Aeschylus, have spoken of in no very complimentary terms? It must have been by trick and artifice, that such a deed could have been accomplished, and consequently the *Hermes Dolius* must have been at the bottom of it.” The blow at the god-son, as we shall presently see, is preparatory only to a blow at the god-father; and who delighted more in a sarcasm at both than Euripides?

1107. ἐκ γυναικείας χερός. Soph. Electr. 124. τὸν πάλαι ἐκ δολερᾶς ἀθέωτα | ματρὸς ἀλόντ' ἀπάταις Ἀγαμέμνονα. Ib. 279. πατέρα τὸν ἀμὸν ἐκ δόλου κατέκανε. Eurip. Bacch. 856. μητρὸς ἐκ χεροῦν κατασφαγεῖς. Cret. sem. fr. 3. γαμεῖτε νῦν γαμεῖτε, κῆτα θνήσκετε | ἢ φαρμάκοισιν ἐκ γυναικὸς ἢ δόλοις.

1108. δόλοις λαθραίοις. So Clytaenestra, speaking of herself, just as she is about to be murdered by her son, Ch. 875. δόλοις

γ γυναικὸς αἰχμῇ πρέπει  
πρὸ τοῦ φανέντος χάριν ξυνανέσαι.  
πιθανὸς ἄγαν δὲ θῆλυς δρός ἐπινέμεται  
ταχύπορος. ἀλλὰ ταχύμορον  
γυναικογήρυτον δλλυται κλέον.

Agam. 442. (Kl. ed.) cf. Choeph. 620.

For the general meaning of the passage see Klausen; but the legal language of antiquity, and the *multifarious* metaphorical terms of Aeschylus, lead me to suspect a metaphorical meaning in the word *δρός*, which he does not catch. It alludes, I think, to the *boundary-stone*, which marked division of property in ancient times, and which from transfer, purchase, robbery, &c. was so frequently shifted about. Dem. 876, 18. 879, 11. 27. 1040, 16. 1047, 23. 1188, 3. &c. &c.

\*Ερμῆν χθόνιον προσέεπε, κάδήλου λέγων

1110

δόλούμεθ, ὅσπερ οὖν ἔκτείναμεν. And so the Chorus, after the deed has been committed: 889. (Kl. ed.) ἔμολε δ' φε μέλει κρυπταδίου μάχας, | δολιόφρων ποινά. Compare also in Kl. ed. 585-6. 890-900. In the present instance, however, the attention is rather to be directed to the pregnancy of meaning in the words δόλοις λαθραῖς, and the sense to be collected out of them for the word ἔκεινον, as used by Bacchus.

1109. οὐ δῆτ' ἔκεινον. "I see what you are aiming at," intimates Bacchus; "you insinuate that Aeschylus spoke of the *Hermes Dolius*, but there you are wrong: it was not of him that his dramatic character spoke, but of the *Hermes Eriunius*; and that is evident from the epithet *πατρῷος* attached to the word *γέρας*. Do you mean to imply that there is a *Jupiter Dolius*, as well as a *Hermes Dolius*? In the name of all that is sacred, let us steer clear of such abominable heterodoxy!" (Bacchus here assumes a very pious look; but in a moment the whiffler turns about, and completes a much worse joke at his father's expense, viz. by establishing a *Jupiter Tymborychus*, or *tomb-rifler*; the sense of the latter epithet growing out of the fact, that under the connivance of Hermes the tomb of Agamemnon had been rifled of the *manes* committed to it.)

Ib. ἔκεινον. Having endeavoured to establish the general meaning conveyed by this word, it remains to illustrate that grammatical or intellectual pregnancy of meaning so frequent in Aeschylus, by which the meaning of a word is so often the produce of something which has preceded it, and also to give a few examples of the *Hermes Dolius*, as he is found in ancient dramatic literature. Our instances of the former will be confined to examples from the Choephorae and Agamemnon. Ch. 186. (Kl. ed.) ἀλλ' εὐ σαφηνῆ τόνδε ἀποτύπωται πλόκον, (where, as Klausen observes, *ἡν* is to be understood from the participle *οὐδα* in the verse preceding.) 273. ὄρωντα λαμπρὸν ἐν σκότῳ νωμῶντ' ὄφρων. (*πατέρα* is to be understood, implied in the adjective *πατρῷων* of the preceding verse.) 305. οὐρίσας sc. τὸν λόγον ἡ τὸ ἔργον, (to be derived, as Lachmann remarks, from the *φάμενος* *ἢ τι φέξας* of the verse preceding.) A much larger period of gestation occurs towards the conclusion of the play, where the parental sense, according to Klausen's interpretation, occurs at v. 978: the foetus to be understood, at v. 984. Agam. 70. ἀπύρων ιερῶν, ("mihi de Parcis accipiendo videtur, quæ in πεπρωμένον (v. 68.) innuuntur, et quæ appellari possunt ἀπυροι ιεραι." Scholefield.) 518. (Kl. ed.) ἐξ οὐρανοῦ γὰρ κάποδ γῆς λειμωνίαι | δρόσοι κατεψύκασσον. ἔμπεδον σίνος | ἐσθημάτων, τιθέντες ἐνθηρον τρίχα. ("Audax structura, quasi respiciens ὅμβρον quod latet in δρόσοι. Rore campestri enim vix tangebantur crines. Klaus.") Leaving these specimens, without vouching for their accuracy, as a justification of the sense here attached to the word *ἔκεινον*, we proceed to the easier task of producing allusions to the *Hermes Dolius*. Arist.?

ότιὴ πατρῷον τοῦτο κέκτηται γέρας.

ΕΥ. ἔτι μεῖζον ἐξήμαρτες ἡ γὰρ βουλόμην·

εὶ γὰρ πατρῷον τὸ χθόνιον ἔχει γέρας,

ΔΙ. οὐτω γ' ἀν εἴη πρὸς πατρὸς τυμβωρύχος.

1202. Ἐρμῆ δόλιε. Plut. 1155. Καρ. τί οὖν | Ἐρμῆν παλιγκάπηδον ἡμᾶς δεῖ τρέφειν; | Ἐρμ. ἀλλὰ δόλιον τοίνυν. Καρ. δόλιον; ηκιστά γε | οὐ γὰρ δόλοι νῦν ἔργον, ἀλλ' ἀπλῶν τρόπων. Soph. Phil. 133. Ἐρμῆς δ' ὁ πέμπτων δόλιος ἡγήσατο νῦν. Electr. 1395. ὁ Μαῖας δὲ παῖς | Ἐρμῆς σφ' ἄγει, δόλον σκότῳ | κρύψας. Cf. h. hymn. ad Merc. 76. 405. Il. XXIV. 337.

Ib. Ἐριούνιον (*érpi, much; ὀνινάει, to benefit, to profit*) Ἐρμῆν, *profit, advantage, happiness-bringing Hermes*. The *Hermes Eriunis* appears no where to more advantage than in the last book of the Iliad. 360. 440. 457. 679. See also Il. XX. 72. Od. VIII. 322. In the present instance ἐριούνιος = σωτήρ. See Klausen's *Æsch. Theol.* p. 103.

1111. πατρῷον γέρας, *an office by inheritance*. Cf. Müller, Eum. p. 187.

1114. πρὸς πατρὸς, *on the father's side*. Ch. 127. πρὸς τῆς τεκούστης, *on the mother's side*. 413. πρὸς γε τῶν τεκομένων.

Ib. τυμβωρύχος (*τύμβος, ὄρύττω*), *a person, who opens tombs for purposes of plunder; a tomb-rifler*. What was to be found in Greek tombs besides Charon's passage-fee, must be matter of conjecture; but as ancient superstition evidently believed (sup. 725, sq. *Æsch. Choeph.* 350-6. *Soph. Electr.* 841. *Odyss.* XI. 569. *Æn.* VI. 653.) that men occupied much the same office in the world below which they had done in this, it is to be presumed that each went provided accordingly,—the monarch with his tiara (*Æsch. Pers.* 667.), the state-minister with his ring of office (Eq. 947.), the choregus with his purple robe (sup. 1003.), the dramatic victor with his gold wreath, and the fine lady—but the text admits of a moment's trifling, and we shall leave one of the most selfish of human beings to make her own arrangements.

(Scene, *Gynæceum, dying lady, and attendant.*)

LADY. Yes, yes, I'm going, that's quite clear! Heigho!

Well, well, among those awkward things below

These jewels sure (*spreads her fingers*) will make no common show.

And as for bracelets (*adjusts them*), I may safely swear  
Not Pluto's bride can muster such a pair.

Reach me yon mirror, wench; not that, dull thing,  
No nor that, idiot—I could really fling—

At last your hand is right—and now let's see—(*examines herself*)

Gods! what a fright! and is this really me! (*lays down the mirror, and then resumes it.*)

(slowly) And roses once were there, and lilies too!

So Clinias said, and doubtless he said true. (*A pause.*)

AI. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν.

1115

But come—one may be decent made, though dead—  
So Thratta girl,—alas this throbbing head!—  
Pack up some paint with me, whene'er I go—  
Of red six boxes, one of white will do :  
Add salve for lips, and dyes for faded hair,  
For th'eyes pearl-ashes—how her own two stare!  
Unguents of every country, sort, and hue,  
Thick, thin, Egyptian, white, and red, and blue,  
With creams and washes, soft pomade and oil—  
(Really tomb-packing's no such irksome toil.)  
For night-dress,—folks below sleep sound, and *this*  
Will serve, I think, (*resumes her mirror*)—and not so much  
amiss!

Are riflers much abroad, girl? Horrid crew!  
To rob the dead—of things so needful too!  
Add necklaces and chains, and don't forget  
Drops, pendants, ear-rings, whether gold or jet;  
Arm-bands and breast-bands, bands for neck and wrist,  
Tassels and fringe, and plenty of gold twist.  
And hearkye, girl, in some spare corner cast—  
Dost hear me? Aristophanes's <sup>z</sup> last,  
The Frogs, or—(*whispers*) odd that one should laugh when  
dying! (*a faint he! he!*)

(To Thratta angrily)

But better that than sniveling and crying.  
Robes of all sorts, of course—but understand—  
The <sup>a</sup> mallow-colour'd to be close at hand—  
The same that <sup>b</sup> Phanium made—(*aside*) both here and  
*there*,

All first impressions are a foremost care—

(Aloud) Ah, there's no Phanium yonder, but in stead—

(Aside) I wonder what would bribe her to go dead

And 'tire me as before?—(To Thratta) Bah! whimp'ring  
fool!

Don't slubber like a little miss at school!

Where was I? I have wandered: mobs and caps

Have they been mentioned? shawls, and furs, and wraps?

Chlæna and chiton?—but my speech grows weak—

That plain and ample, this with purple streak,

Add trinkets, seals, paper for billets-doux,

Wax-lights and tapers—(I shall ne'er get through—)

Girdles of all sorts,—leather, hemp, and wool—

Veil, head-net, puff-box with its proper tool,

<sup>z</sup> "O monstrous! but one half-pennyworth of bread to this intolerable deal of  
sack!"

<sup>a</sup> μαλάχιον. For this and other articles of an Athenian lady's toilet, see Arist.  
Thes. Secund. fr. 309. Dind.

<sup>b</sup> The reader's imagination must substitute the most fashionable milliner of the  
day, whoever that important person may happen to be.

ΔΙ. λέγ' ἔτερον αὐτῷ· σὺ δὲ ἐπιτίρει τὸ βλάβος.

ΑΙ. “σωτὴρ γενοῦ μοι συμμαχός τὸν αἰτουμένῳ.  
ἥκω γὰρ ἐσ γῆν τήνδε καὶ κατέρχομαι.”

ΕΥ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.

ΔΙ. πῶς δις; ΕΥ. σκόπει τὸν ρῆμα· ἐγὼ δέ σοι φράσω.

1120

“ἥκω γὰρ ἐσ γῆν,” φησὶ, “καὶ κατέρχομαι”

“ἥκω” δὲ ταύτον ἔστι τῷ “κατέρχομαι.”

ΔΙ. νὴ τὸν Δὲ, ὥσπερ γέ εἴ τις εἶποι γείτονι,  
“χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.”

Ringlets and tuft-locks, both for front and rear,  
(Lamia's are excellent, but vastly dear,)  
Hand-glass and mirrors, half a score or so,  
Stones of all colours, collar, rings, bandeau,  
Nail-brushes, nitre, sope, Cimolian clay— (pause)  
My speech is gone—and yet . . . so much . . . to say.

THRATTA (*sobbing*).

Dearest and best of women—sure a stone

Would melt to hear—(*listens*)—was that her parting groan?  
It was—(*rubbing her hands*), and bracelets, salves, and jewels  
all my own!

For some legal quibblings on the word *τυμβωρύχος*, see preface to Dem. c. Mid. p. 573. Oxford ed.

1115. *οὐκ ἀνθοσμίαν*, wine that has lost its odour, vapid. As wine of this description, according to the Scholiast, inebriates sooner than sound wine, he considers the expression as tantamount to charging Bacchus with being drunk. Is not the allusion rather to the wretched joke, which has just been perpetrated by the little wine-god? “ You drink vapid wine; what therefore can be expected from you but vapid jests?” Arist. Plut. 808. *οἴνον μέλανος ἀνθοσμίου*. Plut. Symp. II. Quest. I. 7. *εἴ τις ἀνθοσμίαν δρέψας αἰτιώτο τοὺς Αἰσχύλον Καβείρους, λέγων ὅζους σπανίζειν δῶμα ποιήσαντας κ. τ. ἐ.* Xen. Hell. VI. 2. 6. *ῶστ’ ἔφασαν τοὺς στρατιώτας εἰς τοῦτο τρυφῆς ἐλθεῖν, ὡστ’ οὐκ ἐθέλειν πίνειν, εἰ μὴ ἀνθοσμίας εἴη.* Lucian II. 151. IX. 28. Plut. Hemst. p. 275.

1116. *οὐδὲ*, and do you, Euripides, *ἐπιτίρει τὸ βλάβος*, be on the look out for what is faulty in it. Cf. infr. 1136.

Ib. *βλάβος*. Eustath. p. 1410, 17. compares *δίψος=δίψα*; *βλάβος=βλάβη*. Th.

1122. “But the word *ἥκω* has the same meaning as the word *κατέρχομαι*.”

1124. *χρῆσον*, lend me. Thes. 219. *χρῆσόν τι νῦν ἡμῖν ξυρόν.*  
250. *ἱμάτιον*.

AI. οὐ δῆτα τοῦτό γ', ὡς κατεστωμυλμένε 1125

ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχοι.

ΔΙ. πῶς δή; δίδαξον γάρ με καθ' ὃ τι δὴ λέγεις.

AI. ἐλθεῖν μὲν ἐσ γῆν ἔσθ' ὅτῳ μετῇ πάτρας·

χωρὶς γάρ ἄλλης συμφορᾶς ἐλήλυθεν

φεύγων δ' ἀνὴρ ἥκει τε καὶ κατέρχεται. 1130

ΔΙ. εὖ νὴ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;

ΕΥ. οὐ φημὶ τὸν Ὁρέστην κατελθεῖν οἴκαδε.

Ib. μάκτραν (μάσσω), *a kneading-trough*. Plut. 545. ἀντὶ δὲ μάκτρας | πιθάκης πλευράν. Xen. Oeconomicus IX. 7. ὁ φυτοΐκῶν ἀλλη φυλῆ, ἀλλη τῶν ἀμφὶ λοιπρὸν, ἀλλη ἀμφὶ μάκτρας, ἀλλη ἀμφὶ τραπέζας.

Ib. “εἰ δὲ βούλει plerumque nihil aliud est, nisi ἔτι δέ.” Th. Dobree compares Pherec. Lex. S. G. p. 358, 9. Bekk. πρόσωπε τὸ κανοῦν εἰ δὲ βούλει, πρόσφερε.

Ib. κάρδοπον. Translate, to preserve the equivoque; *a trough to knead in*.

1125. κατεστωμυλμένος (κατεστωμύλλειν) ein maulfertiger Schwätzer, Pass., a ready-mouthed chatterer.

1126. ἔχον ἔστιν=ἔχει. Arist. Plut. 371. τὰ δὲ ἔστιν οὐ τουσῶν, ἀλλ' ἔτερως ἔχον. Aesch. Choeph. 233. προσανθάνεις δὲ ἔστιν ἀνθρακίων ἔχον | πατέρα. 685. καὶ νῦν Ὁρίστης. ἦν γάρ εὐβάλλως (εὐβαύλως, KL) ἔχων, | ἔξω κομίζων ὀλεθρίου πηδοῦ πόδα. 965. καὶ τάδε εὐόρκεις ἔχει. Plat. Polit. 297, e. τοῦτ' ἔστιν ὄρθότατα καὶ κάλλιστ' ἔχον. 306, b. ὡς ἔστον—πρὸς ἀλλήλας ἔχθραν καὶ στάσιν ἐναντίαν ἔχοντε. Arist. Thes. 260. ηδὲ δι' ἀλλ' ἄριστ' ἔχει. Nub. 522. καὶ ταῦτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμῳδῶν.

1127. “καθ' ὃ τι δὴ λέγεις videtur dictum, ut καθ' ὄντινα τρόπου, de qua formula vide Heind. ad Plat. Sophist. p. 396. cf. et Matth. Gr. Gr. §. 581.” Th.

1128. μετῇ πάτρας. Soph. OEd. T. 630. κάμοι πύλεως μέτεστι.

1129. χωρὶς, apart from (Aesch. Ag. 899. χωρὶς ποδοφήστρων τε καὶ τῶν ποικίλων | κληδῶν ἀύτει), ἀλλη, pleonastic (Pots. ad Med. 298.), συμφορᾶς, incident, good or bad. “χωρὶς ἀλλης συμφορᾶς for-tasse nihil aliud est, nisi ἀπλῶς, simpliciter.” Th.

1130. κατέρχεσθαι, to return as an exile. Aesch. Eum. 440. κάγῳ κατελθών, τὸν πρὸ τοῦ φεύγων χρόνον. Soph. Antig. 200. φυγὴς κατελθών. OEd. Col. 599. γῆς ἐμῆς ἀηδάθην | πρὸς τῶν ἐμαντοῦ σπερμάτῶν. ἔστιν δέ μοι | πώλιν κατελθεῖν μῆποθ', ὡς πατροκτόνῳ. Dem. 636, 24. ὅθεν γάρ μηδὲ ἐξίπεσέ τις τὴν ἀρχὴν, οὐκ ἔνι δήπου κατελθεῖν εἰς ταύτην. Lycurg. 168, 28. κατέρχονται οἱ φεύγοντες. Cf. Aesch. Ag. 1254. 1637. Sept. c. Theb. 644. Eurip. Med. 1011. Plat. Apol. 21, a. 9 Legg. 868, a. sq.

1132. “I deny that Orestes returned home as an exile: for

λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

ΔΙ. εὐ νὴ τὸν Ἐρμῆν· ὃ τι λέγεις δὲ οὐ μανθάνω.

ΕΥ. πέραινε τοίνυν ἔτερον. ΔΙ. θι πέραινε σὺ, 113

Αἰσχύλ', ἀνύστας· σὺ δὲ ἐσ τὸ κακὸν ἀπόβλεπε

ΑΙ. “τύμβου δὲ ἐπ' ὅχθῳ τῷδε κηρύσσω πατρὶ<sup>1</sup>  
κλύειν, ἀκοῦσαι.” ΕΥ. τοῦθ' ἔτερον αὖθις λέγει,  
“κλύειν, ἀκοῦσαι,” ταυτὸν δὲ σαφέστατα.

ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ω̄ μοχθηρὲ σὺ,  
οἷς οὐδὲ τρὶς λέγοντες ἔξικνούμεθα. 114

he came—not openly, and in the face of day, as exiles do, who have obtained permission to return to their country, but—secretly."

1133. τοὺς κυρίους, i. e. Agisthus and Clytaemnestra. Bergk compares Eurip. Electr. 88. where Orestes says: ἀφίγματι δὲ ἐκ θεοῦ μνωτηρίων | . . . οὐδενὸς ξυνειδότος.

1135. πέραινε τοίνυν ἔτερον, absolve nunc reliquam illius loci patrem. ΤΗ.

1135-6. πέραινε ἀνύστας, ad finem perducas et celeriter perficia ΤΒ. The idiom has been illustrated in former plays.

1136. σὺ δὲ ἐσ τὸ κακὸν ἀπόβλεπε. And do you, Euripides, look what is faultily said. Cf. sup. 1116.

1137. τύμβου . . . ὅχθῳ. (H. Hymn. Apoll. 17.) So the Chor troop in the Persæ, when about to call up the shade of Dariu 653. ἡ φίλος ἀνήρ, φίλος ὁχθος. 664. ἔλθῃ ἐπ' ἄκρον κόρυμβον ὁχθῷ Ch. 710. ω̄ πότνια χθῶν, καὶ πότνι' ἀκτῇ | χώματος, ἡ νῦν ἐπὶ ναυάρχῳ σώματι κεῖσαι τῷ βασιλείῳ, | νῦν ἐπάκουοντος, νῦν ἐπάρηξον. (“Invocatio terra et tumulus, ut emittat Agamemnonem.” Kl.) Cf. Ch. 53. Lucan, in allusion to the tomb hillock (οχθος), by which it was usual to commemorate the illustrious dead, observes, “Et regum cineris extuncto monte quiescent.”

1138-9. τοῦθ' ἔτερον αὖθις λέγει ταῦτὸν δὲ, atque hoc iterum altera profert trutologiam. ΤΗ. who compares Nub. 660. ίδον μᾶλ' αὖτοῦθ' ἔτερον.

Ib. κλύειν, ἀκοῦσαι. “ἀκοῦσαι est auditu percipere, κλύειν simple audire. Cf. Prom. 448. κλύοντες οὐκ ἤκουον. Eadem ratione dictum δέρχθητ’, ἐσίδεσθε. Prom. 140.” Klaus.

1141. τρὶς λέγοντες. Spanheim, in allusion to this well-known custom of the ancients, quotes Od. IX. 64. οὐδὲ ἄρα μοι προτέρω τὴν οἶκον ἀμφιελισσαί, | πρὶν τινα τῶν δειλῶν ἔτάρων τρὶς ἔκαστον ἀνοι, | θάνον. Virgil. AEn. VI. 506. magna manes ter voce vocavi. Theo XXIII. 43. χῶμα δέ μοι κοιλανον, δέ μεν κρύψει τὸν ἥρωτα. καν δέπι τόδι μοι τρὶς ἐπάνουν “ω̄ φίλε κεῖσαι.”

Ib. ἔξικνεσθαι, to reach, more particularly, by the voice, or by t.

AI. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; EY. ἐγὼ φράσω.

καν που δὶς εἴπω ταυτὸν, ή στοιβὴν ἵδης  
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.

ΔΙ. ἴθι δὴ, λέγ· οὐ γάρ μούστιν ἀλλ' ἀκουστέα      1145  
τῶν σῶν προλόγων τῆς ὁρθότητος τῶν ἐπῶν.

EY. “ ήν Οἰδίπους τὸ πρώτον εὐδαιμων ἀνὴρ,”

AI. μὰ τὸν Δῖν οὐ δῆτ’, ἀλλὰ κακοδαιμων φύσει,  
ὄντινά γε, πρὸν φύναι μὲν, ἀπόλλων ἔφη

*eye.* Eurip. Bacch. 1057. ὁ ξέν, οὖ μὲν ἔσταμεν, | οὐκ ἔξικνοῦμαι Μανάδων. El. 616. τί δῆτα δρῶντες τοῦδ' ἄν ἔξικοίμεθα; Schol. ἔξικνούμεθα, ἀκούμεθα, εἰσακονσθῆναι δυνάμεθα.

1143. στοιβὴ (*στείβω*), ein Flickwort od. Füllwort. Pass. *a botch, a word which serves merely to fill up.* The term is derived from a plant, the leaves of which were used to fill up holes, chests, &c. to stuff pack-saddles, couches, &c. These poetical botches are ridiculed in the beginning of Lucian's Timon, as τὰ ἵπερειδοντα τὸ πίπτον τοῦ μέτρου, καὶ ἀναπληροῦντα τὸ κεχηνὸς τοῦ ρύθμοῦ.

1144. ἔξω τοῦ λόγου, *foreign to the topic in hand.*

1145–6. Ordo: οὐ γάρ ἀλλὰ (for) ἀκουστέα μοι ἔστιν (I must hear) τῆς ὁρθότητος τῶν ἐπῶν τῶν σῶν προλόγων.

1147. Euripides here commences a series of quotations from his own Prologues; the first specimen being taken from his Antigonē, a drama, which has not reached us.

1148. κακοδαιμων φύσει. Eurip. Med. 1225. εὐδαιμων φύσει.

1149. Ἀπόλλων. The oracle given by Apollo, and from which we learn the particular species of guilt, which brought so much misery into the family of Laius, stands thus in the argument prefixed to Porson's edition of the Phœnissæ;

Λαΐς Λαθδακίδη, παιδῶν γένος ὅλβιον αἵτεις;  
δώσω τοι φίλον νιόν· ἀτάρ σε πεπρωμένον ἔστι,  
παιδὸς ἐσύ χείρεσσι λιπέν φάσο. ως γάρ ἔνενος  
Ζεὺς Κρονίδης, Πέλοπος στυγεράς ἀραισι πιθήσας,  
οὗ φίλον ἥρπασας νιόν· ὁ δὲ ηὔξατο σοι τάδε πάντα.

If the fires of heaven did not fall upon this second commemorated instance of heathen guilt, the god who ruled the brightest fire of heaven is certainly commemorated in one of the Oedipodean Trilogies as heading the vengeance which that guilt was to bring upon the third generation of Laius's devoted family:

τὰς δὲ ἰβδόμας δὲ σεμνὸς ἰβδομαγέτης,

ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι.

1150

πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνήρ;

ΕΥ. “εἴτ’ ἐγένετ’ αὐθις ἀθλιώτατος βροτῶν.”

ΑΙ. μὰ τὸν Διόνον δῆτ’, οὐ μὲν οὖν ἐπαύσατο.

πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον

χειμῶνος ὄντος ἐξέθεσαν ἐν ὁστράκῳ,

1155

ἴνα μὴ κτραφεὶς γένοιτο τοῦ πατρὸς φονεύς.

εἴθ’ ως Πόλυβον ἥρρησεν οἰδῶν τῷ πόδε-

ἔπειτα γραῦν ἔγημεν αὐτὸς ὡν νέος,

καὶ πρός γε τούτοις τὴν ἑαυτοῦ μητέρα·

ἄναξ Ἀπόλλων εἶλετ’, Οἰδίπου γένει

κραίνων παλαιὰς λαΐους δυσβουλίας.

S. c. Theb. 801. and cf. Welcker's *Aesch.* Tril. p. 355.

1150. πρὶν καὶ γεγονέγαι. Cf. Eurip. Phoenissae (1611, sq.) ὁ μοῖρας ἀπὸ ἀρχῆς ὡς μὲν ἔφυσας ἀθλιον, | καὶ τλήμον, εἰ τις ἀλλος ἀνθρώπων ἔφη | ὃν καὶ πρὶν εἰς φῶς μητρὸς ἐκ γονῆς μολέων, | ἄγονον Ἀπόλλων λαΐφα μὲν ἐθέσπισε | φορέα γενέσθαι πατρὸς, ὁ τάλας ἔγω.

1153. οὐ μέν οὖν ἐπαύσατο, non desisi esse infortunatus. DIND.

1155. ἐκτιθέναι, to expose. Eurip. Phoen. 25. ἐκθέναι βρέφος. Ib. 36. τὸν ἐκτεθέντα παῖδα. Ion 18. κάκτιθησιν ως θανούμενον.

Ib. ὁστράκῳ (στρακον). Children were commonly exposed in a χύτρᾳ; whence the term χύτρις. (Cf. Thesm. 505.) Aeschylus substitutes στρακον for χύτρᾳ, to convey a still stronger impression of the wretchedness of Oedipus.

1157. ως Πόλυβον. Eurip. Phoen. 1622. ἀλλὰ δονλεῦσαι τε μοι | δαιμόνων ἔδωκε Πόλυβον ἀμφὶ δεσπότην.

Ib. ἤρρειν, to go (with a sense of ill luck attached to the word), fut. ἤρρησω, aor. ἤρρησα. II. VIII. 239. IX. 364. Aesch. Eumen. 844. Eurip. Hippol. 977. Here perhaps used in the sense of limping, as by Homer of Vulcan, (II. XVIII. 421.)

Ib. οἰδῶν τῷ πόδε, swollen in the feet. (Eurip. Phoen. 26. σφυρὼν σιδηρᾶ κέντρα διαπέιρας μέσον, | οἵθεν νυν Ἐλλὰς ὀνόμαζεν Οἰδίπους.) Welcker (in whose scholarship the etymology of ancient names and the inferences to be derived from them form a prominent feature) has justly called attention to the many names in the Theban Trilogy which indicate the guilt, the rank, the personal or other circumstances attached to them. The ἀτη πρωτοπήμων, or original guilt, which brought the avenging fury into the royal family of Thebes, is sufficiently indicated in the name of c Laius

c From the nature of the subject, it is desirable to trace this etymology in the author's original language. “*Ἄδιος*, wie *γάδιος*, *νάδιος*, auch *λάγνος*, (was nicht λάγνει)

εἰτ' ἔξετύφλωσεν αὐτόν. ΔΙ. εὐδαίμων ἄρ' ἦν, 1160  
εἰ κάστρατήγησέν γε μετ' Ἐρασινίδου.

ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

ΑΙ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω  
τὸ ρῆμ' ἔκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς

ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ. 1165

ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς; ΑΙ. ἐνὸς μόνου.  
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,  
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,

himself. *Oedipus*, *Polybus*, *Polyphontes* (the charioteer of Laius), *Polynices*, *Creon*, *Hæmon*, *Archemorus*, see Append. P.), are all easily explicable on one or other of these accounts.)

1160. Bacchus (after a compassionate shrug of the shoulders): “Then he would have been (comparatively) happy, even though he had been an associate strategus with Erasinides. The lot of the latter was wretched enough, but that of Oedipus was infinitely more wretched.” An account of this unfortunate victim of the battle of Arginusæ will be found in the Appendix (C.)

1162. Euripides draws himself up to the fullest height of dramatic dignity, and looks with ineffable contempt at his competitor.

1163-4. οὐ κατ' ἔπος κνίσω τὸ ρῆμ' ἔκαστον, non in singulis versibus  
unumquodque dictum vellicabo. DIN. Bergler compares infr. 1193.  
ἴνα μὴ διακνάσῃ τοὺς προλόγους ἡμῶν.

Ib. κνίσειν, pungere, vellicare. Soph. ΟΕδ. Τυρ. 785. ὅμως δὲ ἔκνιζε  
μ' αἰὲν τοῦτο. Eurip. Med. 599. ὅστις τὴν ἐμὴν κνίζοι φρένα. Iph. A. 330. τὸ βούλεσθαι μὲν ἔκνιζε.

1165. ἀπὸ ληκυθίου, by means of a small λύκυθος. Aesch. Ag. 960.  
πεύθομαι δὲ ἀπ' ὄμμάτων νόστον, (I learn by means of my eyes, that he,  
Agamemnon sc., has returned.) 1160. ὁ μὲν γὰρ (Orpheus sc.) ἡγε  
πάντ' ἀπὸ φθογγῆς (vocis ope). 786. δίκαιος ἀπὸ γλώσσης. Cf. infr.  
1168.

1167. ἐναρμόττειν et ἐναρμόζειν. Eurip. Herc. F. 177. πλευροῖς  
πτήνῃ ἐναρμόσας βέλη. Phœn. 1428. σφυροδύλοις ἐνήρμοσεν sc. τὸ  
ἔγχος.

1168. κωδάριον dim. of κάδιον, a fleece.

ist,) drückt Ueppigkeit, Wollust aus; daher *Λαιστρυγῶν*, *Buhltauhe*, *Λαισκαπρος*,  
*Λαισκαπρα*, Geilbock, *λαῖτος*, *κίναδος*, nehmlich *λαίπους*, woher *Λαιστοδίας*, von  
Eupolis (Schol. Aristoph. Av. 1568.) mit *Δαμασίας* verbunden, auch Beyname  
des Alcmaeon (nicht von στοδεῦ; das Endwort nicht eigentlich, so wie in *Μελάρ-*  
*πους*), *λαγνος*, ferner *λαίστος*, auch *λάστος* geschrieben, *κίναδος*, *πόρνη*, die aus  
Wollust Broderwerb macht, ferner *λαίμαργος*, *λαίσπας*, bey den Leucadiern für  
*βούτας*, nehmlich in unausstindigem Ausdruck, *λαικάσειν* huren, *λάσται*, *πόρναι*,  
*λαστρίς* und (aus *λαστωρ*) *λάσταρος*, überhaupt *λαι*, ἐπὶ τῆς αἰσχραυγῆς. Aesch.  
Tril. 355.

ἐν τοῖς ἱαμβείοισι. δείξω δὲ αὐτίκα.

ΕΥ. ιδού, σὺ δείξεις; ΑΙ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν. 1170

ΕΥ. “Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,  
ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ  
“Ἄργος κατασχὼν” ΑΙ. ληκύθιον ἀπώλεσεν.

Ib. ληκύθιον dim. of λήκυθος, *an oil-flask* (Od. VI. 79. 215. Arist. Av. 1589.) : also, *a box in which ointments, paints, and colours* (Plut. 810. Plat. Hip. Min. 368, c. Charm. 161, e. Thes. 139. Eccl. 1101.) were preserved. Metaph. *rhetorical colourings*.

Ib. θύλακον dim. of θύλακος, *a meal-bag*. The Scholiast appears to have read θύλακον. Porson, to get rid of the tribrach, preferred κνάθιον. Dindorf finds an excuse for the tribrach “*e continuato numero.*” “Numerum continuari, elisiones quidem docent, vid. Herm. Elem. Metr. p. 36., sed solutio hinc vix potest defendi; est saltem sine exemplo. Mihi poeta videtur iambico numero relicto in choriambicum transiisse; cæsura certe est choriambica. Quicquid sit, θύλακον veram lectionem esse, sensus et vicinæ voces, in eundem usum electæ, perspicue docent. Qui vero θύλακον præferre velint, modo ne provocent ad λήκυθος, infr. 1179. 1181.” Th. In an edition of the “Frogs” printed at Eton (A.D. 1837), this verse and the preceding stand as follows :

ποιεῖς γὰρ οὔτως ὥστ' ἐναρμόττειν ἐν  
ἡ κωδάριον, ἡ ληκύθιον, ἀπανταχοῦ  
ἐν τοῖς ἱαμβείοισι.

As no note of any kind accompanies the edition, it is impossible to say on what authority this is done: but most probably it was to accommodate the text to the young readers for whom the edition was intended, and whose interest has certainly been well consulted by the rigidness of its castigation.

1171. Prologue to the Archelaus of Euripides. (Enunciated with much pomp.)

Ib. ἔσπαρται. Soph. El. 642. μὴ σὺν βοῇ σπείρη ματαίαν βάξιν ἐς πᾶσαν πόλιν.

1172. ναυτίλῳ πλάτῃ. Soph. Phil. 220. τίνες ποτ' ἐσ γῆν τήνδε ναυ-

τίλῳ πλάτῃ | κατέσχετ;

1173. Ἄργος κατασχών. Soph. Phil. 270. κατέσχον δεῦρο ναυβάτη στόλῳ. Ib. 244. τίνι στόλῳ προσέχεις τήνδε γῆν; Eurip. Cycl. 223. λησταί τίνες κατέσχον ἡ κλῶπες χθόνα Ib. 349. νῦν δὲ ἐς ἄνδρὸς ἀνοσίου | γνώμην κατέσχον ἀλίμενόν τε καρδίαν. Herac. 84. ἡ πέραθεν ἀλίψ πλάτᾳ κατέσχετ; Hel. 1222. πόθεν κατέσχε γῆν;

Ib. ληκύθιον ἀπώλεσεν. In the following scene the commentators (and so fine a scholar as Welcker among the rest?) profess to find much that is unintelligible, and more that is wearisome. Weari-

ΕΥ. τουτὶ τί ἡν τὸ ληκύθιον; οὐ κλαύσεται;

someness is not the predominant fault of Aristophanes, and unintelligibility of him may be our own fault: let us try if we can contrive to rescue him from both these imputations. The Prologue was considered by Euripides, as we have seen in more than one preceding verse, as among his strongest points, and accordingly no drama of his appears to have been committed to the stage without a prologue prefixed to <sup>d</sup>it, a practice which Æschylus rarely <sup>e</sup> indulged in, Sophocles, I believe, never. Now whether dramatic art or artists were concerned, it was high time that Euripidean conceit on this matter should be somewhat lowered, the practice being alike detrimental to both. As far as the scenic art was concerned, the custom was injurious, because it tended to let the auditors too soon into the story of the fable, thus preventing that gradual interest and surprise, which form the most pleasing of the emotions derived from a well-conducted fable. As regarded artists, the practice was vicious, as tending to encourage indolence, by allowing that to be embodied in narrative, which ought to have been skilfully worked out in dialogue. All this and much more Aristophanes might have said in plain words; and why did he not? Because his peculiar genius taught him, that he had a far more effectual means of putting down the nuisance, than any which grave remonstrance would effect, and because he knew he had a quick and clever people to deal with, who would speedily enter into the metrical canon, which he here establishes for effecting his purpose. After the exhibition of the "Frogs," we may rest assured either that the Prologue disappeared entirely from the Attic stage, or came in such a shape as would save it from the chance of being served as the Euripidean Prologues are here served. So surely as it appeared in the latter form, so surely would the loud voice of some mischievous wag have applied the Aristophanic ληκόθιον ἀπάλεσεν to it, and so surely would explosions of laughter have stopped, for a time at least, the further progress of the 'piece. The purpose

<sup>d</sup> It may be asked, are not the poet's "Rhesus" and "Iph. in Aul." proofs to the contrary? I answer, No. No good judge will for a moment conceive the "Rhesus" to be a composition of the elder Euripides, even in his genius's worst moments: of the younger Euripides it may have been a production; but prologues had then been driven out of fashion. That the copy of the Iph. in Aul. which we possess is a mere *rifacimento*, has been already shewn in our prefatory remarks: that the original play had a prologue to it is evident, a fragment of that prologue being still preserved in Ælian (Hist. An. VII. 39: see also Boeckh's Princ. Gr. Tr. p. 215.), to say nothing of the traces of it which are apparent in the opening of the altered play.

<sup>e</sup> For some remarks on Æschylean prologues, see preface to Blomfield's Persæ, p. 14.

<sup>f</sup> A modern instance to this effect has, I think, been somewhere told in the case of the celebrated author of "the Seasons." In one of his tragedies appeared a verse to the following effect: "Oh Sophonisba, Sophonisba, oh!" upon which

ΔΙ. λέγ' ἔτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ πάλιν.

ΕΥ. “ Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν δοραῖς      1176

which Aristophanes had in view being thus established, (and whether the punishment of Euripidean self-conceit and idleness, or the interests of the stage be considered, could that purpose be pronounced an unworthy one?) his humour becomes sufficiently intelligible on general grounds, (mere metrical ones, I think, have little or nothing to do with the matter,) and the clever artifices by which he contrives that the humour shall not pall upon his auditors, are easily seen. For his first three specimens, two verses and a half are quoted from Euripides before the *ληκύθιον* is applied: then one and a half appear—these are gradually reduced to a verse,—to half a verse,—little interlocutory speeches meantime being intercalated to keep up the joke without abating its zest.

1174. Euripides speaks half in alarm, and half in affected contempt. He is awakened suddenly out of an Alnashar dream. His Prologues, the precious wares on which the most valuable part of his dramatic character was to be built, something in a moment tells him, are at his rival's foot for utter demolition. His *interrogative* call for vengeance on the instrument of demolition indicates, as those who know the forms of ancient languages are well aware, far more vehemence of emotion than a *positive* one would have done. Bacchus is of course for hurrying his favourite poet out of the scrape, and only plunges him into an additional one.

Ib. οὐ κλαύσεται; *A plague upon it!* or more closely, *tears and howlings be its portion!*

1176. We feel it the height of impertinence to interfere between the reader and the high-wrought scene of humour in the text; but as it is in his power to pass over the following remarks till his mirth has been satiated, it was thought, considering the important part which the wine-god plays generally in ancient mythology, and the very large space which he occupies in the present drama, that some attention to his outward insignia would not be altogether misplaced. Besides the materials which the editor's own diligence had collected for the purpose, he has not scrupled to avail himself of those of Jodrell and Schoen.

Ib. This quotation from the prologue of Euripides' *Hipsipyloë* contains,—to say nothing of *dancing*,—four important things, connected with the outer worship of Bacchus—the thyrsus, fawn-skin, pine-torch, and his Parnassian haunts; had two more verses

some wag from the pit exclaimed, “ Oh Jamie Thomson, Jamie Thomson, oh!” If Thomson had written a thousand tragedies after this, do we suppose that another such verse would ever have found its way into any one of them?

*καθαπτὸς ἐν πεύκαισι Παρνασὸν κάτα*

given us the *gnartherex*, the *hlotus*, the *tympanum*, and above all the *kivy*, we should have little to miss in the outer attributes of the god, to whose rites Euripides was so much inclined. On each of these topics a few words in their order;—in the hopes that even such small details may lead to higher investigations on this important part of ancient worship.

Ib. *θύρας* (*θύω*). To bring evidence of this characteristic attribute of the Bacchic worship from vases and statuary, would be to shower down all Zoëga, Visconti, and Wincklemann (to say nothing of Hope and Montfaucon) upon the reader. So strongly did it characterise Bacchic rites, that in metaphoric language the word came to signify not only the unbridled *furor*, which displayed itself in the celebration of those orgies, (Eurip. *Phœn.* 803. Ovid. A. Am. III. 710. Fast. III. 764.) but strong emotion of any kind, (Lucret. I. 922.) And what then was the *thyrus*? Before that question is answered, we must observe that the *thyrus* had its peaceful, as well as warlike character. In the former it was a smooth light stick, the head generally covered with an ivy crown, for which was sometimes substituted the cone of the fir-tree. (Stat. Achill. II. 175. Ejusd. Theb. II. 665. Ovid. Metam.

§ Though as a comic writer, Bacchus might be said to be the patron deity of Aristophanes, yet the rites of his patron seem to have been so little in favour with him, that allusion to the god's characteristic attributes seems almost studiously banished from the poet's writings. The word *narthex* (a plant of a light nature, resembling a reed, and in which fire was sometimes contained, cf. Weick. *Aesch.* Tril. p. 8.) is not once found in his remains; the *thyrus*, the fawn-skin, and pine-torch occur only in the quotation before us; allusion even to the favourite ivy-wreath finds its way but once, as far as we know, into his dramatic exhibitions. For further information respecting the *narthex*, and why it was introduced into the Bacchic worship, the reader is referred to Jodrell and Schoen. It may be added, that besides its office in the Bacchic worship, the *narthex* was the *serula* with which discipline was administered in ancient schools, (Phanias Ep. II. sp. Brunek. Anal. II. 526. *γράφηκα, κροτάφων πλάκτορα τητιάχων.*)

h The *λατός*, whether a flute, or modification of the flute, to which Bacchic songs and dances were performed, is a word apparently unknown to Aeschylus and Sophocles: in the writings of the *Bacchic* Euripides it is of no unfrequent occurrence. Bacch. 160. 686. Phœn. 799. Troad. 548.

'Αλλ' εἴ τις εἰς Βακχεῖον αὐτὰς ἔκαλεσσεν,  
ἢ 'πανδέ, ἢ 'πὶ Κωλιδός ἢ 'πε Γενετούλλιδος,  
οὐδὲ ἀν διελθεῖν ην ἀν ὑπὸ τῶν τυμπάνων.

Arist. Lysist. 1-3.

It will be time to enter into fuller explanations on the subject of the *tympanum*, when these verses come before us in the further prosecution of our researches.

k The natural Bacchic chaplet would be the leaves and grape-bunches of the vine; but as this was a deciduous tree, and consequently did not always afford materials for the Bacchic worshippers, the ivy with its corymbi was selected as the nearest substitute. (Eudoc. Viol. p. 121.) A passage in the *Theseop.* (v. 988.) will probably afford a future opportunity of dealing with this subject. In the meantime the reader may satiate himself with ivy-wreaths, ivy parasols, and lamps, censers, &c. covered with ivy leaves, in the Ptolemaic pomp. (Athen. V. 197, e. seq.)

*πηδᾶ χορεύων*” ΑΙ. ληκύθιον ἀπώλεσεν.

VI. 594. Eurip. Bacch. 25. 80. 188. 240. 710. 1052. Schoen. p. 89, sq.) In its warlike capacity, the ivy-crown disappeared, and the thyrsus then became a single or double-pointed spear, bearing the several names of *θυρσόλογχος*, *θύρσος λογχωτός*, (Strabo I. 37. Athen. V. 200, e. f.) and *όξες θύρσος*. (Nonn. Dionys. XXVI. 21. XLV. 13. 14. 208. 306. XLVI. 216. XLVIII. 185, et alibi. Casaub. Sat. Poes. Lucian in Baccho, t. VII. p. 303, sq.) Besides the vine or ivy-leaves, to which we have just alluded, ancient monuments frequently represent the head of the thyrsus as bound with certain *fasciae*; but these *fasciae* are seldom alluded to in ancient writings, except the Ptolemaic Pomp in Athenæus, where the allegorical Nysa is represented as holding a thyrsus in her left hand,—*έστεμμένον μύτραις*. (V. 198, f.) Was this instrument of Bacchic worship handled in any particular manner? It would be to speak without authority, says Schoen, to affirm this too generally: but in the more solemn movements of the Dionysiaca dances, the writer concludes from a passage in the Bacchæ (941.), that while the right foot was raised in the dance, it was usual at the same time to shake the thyrsus with the right hand. With regard generally to the shaking of the thyrsus, darting it through the air, striking it on the ground, &c. see, if such minutiae deserve regard, the Bacchæ of Euripides, 80. 553. 308. 1097. 188, &c. Grammarians would not forgive us, if we omitted to mention, that the plural neuter *θύρσα* is often found in later writers; the *θύσθλα* which the Bacchic nurses bear in the Iliad (VI. 134.) we leave with our betters to the etymologists: they appear from their derivation to have been certain instruments belonging to the Dionysiaca worship, but of what nature is now uncertain. We conclude with an account of the splendid appearance made by the thyrsus in that Ptolemaean Pomp, to which we have in many former notes adverted. *έφέρετο δὲ καὶ ἐπ' ἄλλων τετρακίκλων θύρσος ἐνενηκοντάπηχυς χρυσοῦς καὶ λόγχῃ ἀργυρᾶ ἐξηκοντάπηχυς*. (Athen. V. 201, e.)

Ib. *νεβρῶν δοράτ*. The *nebris*, or fawn-skin, claims as much notice in Bacchic rites and Bacchic poetry as the thyrsus. Whence did the custom of wearing such a dress originate? Was it appropriated to the wine-god's male or female votaries, or did it belong to both? In what manner was it worn, and further—besides its own spots and variegated colours (Eur. Bacch. 111. 249. 833. Hel. 1379. Nonn. XI. 353. Attius in Bacch. fragm. 12. p. 189. Both.) had the fawn-skin any artificial ornament, the ascertainment of which will enable us to understand ancient poetry better? In answering these and other incidental questions, we shall endeavour to be as brief as possible. The mountain haunts and mountain chace—to which all followers of Bacchus were so-much addicted,—will easily account for the general use of two skins among them—those of the panther and the fawn. (Oppian Cyneget. IV. 33. Philostrat. Imag. I. 19. Eudocia Viol. p. 120. Nonnus IX. 186. Lucian Bacch. VII.)

**ΔΙ. οἵμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.**

The first appears to have been the occasional, rather than the perpetual dress of the Satyrs, and other male companions of the wine-god, while the second was almost exclusively worn by the god himself, and by his female votaries. (Orph. Hym. LII. 10. Eurip. Bacch. 24. 111. 137. 176. 249. 695. 833. Lucian Bacch. Ovid. Metam. VI. 592. Stat. Theb. II. 664.) As to the mode of wearing the skin, Schoen tells us; “ Nebris autem plerumque sic appensa describitur corpori, ut duabus quibusdam laciniis in dextro humero consertis per pectora deinceps transmissa ampliorem sui partem de sinistro latere demittat.” p. 86. Our fourth question leads to a more difficult inquiry. In the Bacchae of Euripides (v. 111.) we find the following order given to the god's female worshippers :

στικτῶν δ' ἔνδυτα νεβρίδων  
στέφετε λευκοτρίχων πλοκάμων  
μαλλοῖς.

What were these *λευκοτρίχων πλοκάμων μαλλοῖ*, with which the spotted fawn-skins were to be ornamented? Hermann has attempted an explanation of the passage, but cannot be complimented on his success. Elmsley fled from it in despair. The author of the Dionysiacs, from whom some assistance might have been expected, affords none, this appendage or attachment to the Bacchic fawn-skin having apparently escaped his observation. A right explanation of the passage seems to have been reserved for Schoen. By a diligent examination of the word *μαλλοῖ* in various lexicographers, by comparing two passages in *Æschylus*—the one in his *Eumenides* (v. 45.), and the other in his *Sept. c. Th.* 49—from these and other researches the learned writer comes to a conclusion that the *λευκοτρίχων πλοκάμων μαλλοῖ* were little knots of wool sewed on to the fawn-skin for the purpose of giving not only additional ornament, but a more religious character to the Bacchic costume. “ Namque videtur,” adds the learned writer, “ in lana sanctimoniae cujusdam et pietatis nota esse posita, cum ea ad variam cærimoniarum rituumque sacrorum supellectilem soleret accommodari, velut ad ramos supplicantium, infulas sacerdotum et victimarum, id genus instrumenta alia.” p. 84. We must now, leaving a few references behind us, and not least, as to the mode of wearing the fawn-skin, (Eurip. Bacch. 695, sq. Nonn. XI. 233. XII. 253. XIV. 358. Ovid. Met. IV. 6. VI. 592. Attii fragm. Agathias. Boeckh de Trag. Gr. Princ. p. 312. Zoëga Tab. VII. Visconti, tom. III. tab. 42. IV. tab. 20. 25. 26. Winckelmann. Mon. Ined. tab. 53. Welcker's Nachtrag, p. 208. 213. 226. Bentley's Phalaris, p. 176. St. Croix, I. 347. Creuzer's Dionysus, I. 63.) turn to our more usual duty of verbal illustration.

Ib. *νεβρός*, a *fawn*. *Æsch.* Eum. 111. 237. Fr. Inc. 43. Eurip. Bacch. 833. *νεβροῦ στικτὸν δέρας*. Alcest. 600. *ποικιλόθριξ νεβρός*.

ΕΥ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τούτον 1180

Hel. 1378. *νεβρῶν παμποίκιλοι στολίδες.* Non. Dionys. XXVI. 28. *νεβροχίτων Διόνυσος δόμοις ἔπειτο νεβρῷ.*

Ib. *δοράς, skins.* Aesch. fr. τῆς σισύρης τῆς λεοντείας δοράς. Eur. Bacch. 176. *θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν,* (cf. ib. III. 137. 249.)

1177. *καθαπτός, clothed.* Orph. Fr. VII. 11. αὐτὰρ ὑπερβε οὐβροῖ παναίδολον εὐρὺν καθάψαι | δέρμα. Soph. Trach. 1053. καθῆψεν ὄμοις . . ὑφαντὸν ἀμφίβληστρον. Antig. 1222. βρόχῳ μιτώδει σινδόνος καθημένῃ. Eur. Rhes. 202. σκευὴ πρεπόντως σῶμ' ἐμὸν καθάψομαι. Nonn. I. 372. ποιμενίην ἔσθῆτα καθαψάμενος χροὶ Κάδμου. II. 366. καὶ νεφέλας ἐλικηδὸν ἐπὶ στέρνου καθάψας. Also XI. 61. 233. 353. XIV. 238.

Ib. ἐν πεύκαισι, amid torches. Vesp. 1185. μῦς καὶ γαλᾶς μελλεῖ λέγειν ἐν ἀνδράσι. Eurip. Ion 25. ὅφεσιν ἐν χρυσηλάτοις. Ib. 650. θεῶν δ' ἐν εὐχαῖς ἡ λόγουσιν ἡ βροτῶν. Herc. F. 1192. τίς δ' ὅδ' οὖν νεκροῖς, γέρον; Elect. 316. Φρυγίοισιν ἐν σκυλεύμασιν. Troad. 333. ἐν δάφναις. ib. 517. δεισον ἐν δακρύοις φθάν.

Ib. *πεύκη.* As the Bacchic, as well as the Eleusinian mysteries, were celebrated by night, the torch naturally made a conspicuous figure in both. Was it accidental, that while the wax-torch (*λαμπάς*) more particularly belonged to the one, the pine-torch (*πεύκη*) more frequently occurs as belonging to the other? In other words, did the broad vulgar glare of the pine-torch seem most appropriate to the celebration of Bacchic orgies, while the calm and composed light of the wax-torch appeared more in unison with the solemn rites enacted at Eleusis? But perhaps this is to look too nicely into such matters, to say nothing of local circumstances, out of which such a difference may have grown. But to come to the fact more particularly adverted to in the text, Elmsley (ad Bacch. 306.) observes, that much mention is made by the ancient poets (cf. Soph. Antig. 1126. OEd. T. 213. Eurip. Phœn. 233. Bacch. 146. Ion. 728. Nub. 603.) of a fire which shone by night on mount Parnassus; those who saw it, believing it to be Bacchus, who with a torch in either hand (*ἀμφιπύρους ἀνέχων πεύκας*, Ion 728.) was dancing there with his accustomed attendants. Leaving the nature of this fire to be explained by those conversant with physical sciences, we content ourselves with a few verbal illustrations of the fact, and from a source less known in general to English scholars, than the Attic dramatists. Non. Dionys. III. 43. Σαμίης ὁρώντες ἀκοίμητον φλόγα πεύκης. XIV. 13. καὶ νυχή παλίνορπος ἐκούψιε μύστιδα πεύκην. Ib. 18. Σάρμον παρὰ μύστιδι πεύκη. In the sympathy which various trees exhibit for the sorrows of Bacchus, when he loses his beloved Ampelus, the torch is not backward in bearing its part.

<sup>1</sup> Hence Eurip. Bacch. 485. Πενθ'. τὰ δ' ιερὰ νύκτωρ ἢ καθ' ἡμέραν τελεῖς; Διον. νύκτωρ τὰ πολλά· σεμνόττητ' ἔχει σκότος. 860. παννύχιοι χοροί. Orph. h. 79. βακχικαλ νύκτες. Soph. Antig. 1146. νυχίων | φθεγγιστῶν ἐπίσκοπε, | πᾶι, Διὸς γένεθλοι. See also Ov. Met. VI. 588.

*τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.*

καὶ πίτυς αἰάζουσα, συνέμπορος ἥλικι πεύκη,  
λεπταλέον ψιθύριζεν· ἀκερσεκόμον δὲ καὶ αὐτὴν  
Φοῖβον δένδρον ἐοῦσα, κόμην ἀπεσείσατο δάφνη  
πενθαλέοις ἀνέμοις· λιπαρὰ δὲ ἄτμητος ἐλαΐη  
φύλλα χαμαὶ κατέχενε, καὶ εἰ φύτὸν ἦν Ἀθῆνης.

XII. 133.

καὶ φλόγα νυκτιχόρευτον ἀνέσχεθε δίζυγι πεύκῃ,  
ἀρχεγόνῳ Ζαγρῷ, καὶ διφεγόνῳ Διονύσῳ.

XLVII. 28.

1177-8. Πάρνασσον πηδᾶ. Eurip. Bacch. 307. πηδῶν σὺν πεύκαισι  
δικόρυφον πλάκα. Soph. Aj. 30. πηδῶν πεδία.

Ib. Πάρνασσον. Of this celebrated two-forked hill, it was observed in a former play (Nub. 582.) that the one fork belonged to Apollo and the Muses, the other to the god of Wine. When and how each came into their respective possessions, is explained by the Pythian priestess, who opens the Eumenides of Aeschylus. After detailing how Apollo came into possession of his fork, she continues; "but Bromius, as I well remember, has possession of this place (viz. the Corycian rock) since the time that he headed an army of Bacchants, and enclosed Pentheus like a hare in the net of death." (Eum. 24, sq.) This joint occupancy of Parnassus is more than once alluded to by the author of the Dionysiacs. The following lines occur in a speech more particularly addressed to Apollo by Jupiter :

"Ἄξονος ὁμφαλίοιο θεήγορε κοίρανε Πυθοῦς,  
τοξοσύνης σκηπτοῦχε, σελασφόρε, σύγγονε Βάκχου,  
μνώεο Παρησποίο καὶ ὑμετέρου Διονύσου.  
"Αμπελος οὖ σε λέληθεν ἐφήμερος" οἰσθα καὶ αὐτὴν  
ἀμφοτέρων σκοπελῶν διδυμάσια μύστιδα πεύκην·  
ἀλλὰ κασιγνήτου τεοῦ προμάχιζε Δυαίον,  
Βασταρίδων ἐπίκουρος, Ολύμπια τόξα τεταίνων.  
Παρησποῦ δὲ γέραιρε τεήν ξυνήσα πέτρην,  
ὅππότε κωμάζουσα χοροίτυπος ἵαχε Βάκχη,  
σοὶ μέλος ἐντύνουστα καὶ ἀγρύπνῳ Διονύσῳ,  
Δελφικὸν ἀμφοτέροισιν ὄμοξυνον ἀφαμένη πῦρ.

XXVII. 252 : also XIII. 129.

How Cadmus, the grandfather of Bacchus, came to Delphi, see conclusion of Book II. in the same poem.

Ib. καταχορεύων. Of Bacchic dances something has been already said, and more will be said hereafter. (infr. 1264.) In the meantime the reader, who has been content to run through our preceding remarks on Bacchic characteristics, may be disposed to ask, where the infant wine-god acquired his taste for all these? The author of the Dionysiacs tells us, that the lore was acquired from a

“ οὐκ ἔστι ὅστις πάντ’ ἀνὴρ εὐδαιμονεῖ·  
ἢ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,

nurse whose name was Μύστις or ΜΥΣΤΕΚΤΩ, and that she came from Sidon, i. e. one of the principal cities of ancient Canaan.

(καὶ βρέφος ἀμφιπόλιψ παρεθήκατο Μύστιδι νύμφῃ,  
Μύστιδι καλλικόμῳ Σιδωνίδι, τὴν ἔτι κούρην  
Κάδμος ἀνηγέξησε πατήρ θαλαμηπόλον Ἰνοῦς. IX. 98.)

But to the lore taught from such a source :

Καὶ θεὸν ἔτρεφε Μύστις ἡς μετὰ μαζὸν ἀνάσσης,  
δῆμασιν ἀγρύπνοισι παρεδρήσσονσα Λυαίφ.  
καὶ πινυτὴ θεράπαια φερώνυμα μύστιδι τέχνη  
δργια νυκτελίοι διδασκομένη Διονύσου,  
καὶ τελετὴν ἄγρυπνον ἐπεντύνοντα Λυαίφ,  
πρώτη ρόπτρον ἔσεισεν, ἐπεπλατάγησε δὲ Βάκχῳ,  
κύμβαλα δινέυσοντα περίκροτα δίζυγο χαλκῷ,  
πρώτη νυκτιχρέυτον ἀναφαμένη φλόγα πεύκης,  
εὗσιον ἐσμαράγδησεν ἀκοιμήτῳ Διονύσῳ,  
πρώτη καμπύλον ἄνθος ἀναδρέψασα κορύμβων,  
ἀπλοκὸν ἀμπελέσεντι κόμην μιτρώσατο δεσμῷ·  
αὐτὴ δὲ ἐπλεκε θύρσον δύμζυγον οἴνοπι κιστῆ,  
ἄκροτάτῳ δὲ σίδηρον ἐπεσφήκωσε κορύμβῳ,  
κευθύμενον πετάλουσιν, ὅπως μὴ Βάκχοι ἀμύξῃ·  
καὶ φιάλας γυμνοῖσιν ἐπὶ στέρωσιν καθάψαι  
χαλκείας ἐνόστε, καὶ ἵξει δέρματα νεβρῶν·  
καὶ τελετῆς ζαθέης ἐγκύμονα μύστιδα κίστην  
παιγνία κουρίσοντι διδασκομένη Διονύσῳ,  
πρώτη ἔχιδνήντα κατὰ χροὸς ἥψεν ίμάτα  
σύμπλοκον· εἰλικόεις δὲ δράκων περὶ δίπλακα μίτρην  
άρματα κυκλώσας, ὄφιώδει κάμπτετο δεσμῷ.

Dionys. IX. 111, sq.

1179. οἵμαι πεπλήγμεθ. The Orestean Trilogy has almost escaped from our recollection during the drollery of the present scene. Was it recalled to that of the poet's auditors by Bacchus here mimicking the tone of Agamemnon, when he received the fatal blow from Clytaemnestra, as he apparently mimics his words? Cf. Ag. 1314.

1180. A momentary pause. Euripides utterly disconcerted. He looks imploringly at Bacchus; but the wine-god shrugs his shoulders. "Your foot is in for it; get out of the mud as you can."

1182. οὐκ ἔστι κ. τ. ἔ. Prologue to the Stheneboea of Euripides. The first verse, as Bergler observes, has been quoted with commendation by Nicostratus (ap. Stob. Serm. 103.), and by Diphilus, (ap. eund. Serm. 106.).

1183. *βίον*=*βίοτον*, a livelihood. Plut. 534. διὰ τὴν . . πενίαν ζητεῖν διπόθεν *βίον* ἔξει. A word of very frequent occurrence in the

ἢ δυσγενὴς ὁν” AI. ληκύθιον ἀπώλεσεν.

ΔΙ. Εὐριπίδη, ΕΥ. τί ἔστι; ΔΙ. ὑφέσθαι μοι δο-  
κεῖ.

1185

τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.

ΕΥ. οὐδὲ ἂν μὰ τὴν Δήμητρα φροντίσαμι γε·  
ιννὶ γὰρ αὐτοῦ τοῦτο γ' ἐκκεκόψεται.

ΔΙ. ἵθι δὴ λέγ' ἔτερον κάπέχου τῆς ληκύθου.

ΕΥ. “Σιδώνιόν ποτ’ ἄστυ Κάδμος ἐκλιπὼν  
Αγήνορος παῖς” AI. ληκύθιον ἀπώλεσεν.

1190

writings of Euripides. To quote a few from his fragments : Bell. XXI. 14. βίον ἔνθλέγειν. Antiop. XXIII. 1. βίον κεκτημένος. Melan. XXV. 1. βίος ὁ μικρός. Fr. Inc. 187. 4. ἀπ' οἴκων ἀναπίπτοντας ἀτερ βίον.

1185. ὑφέσθαι (sc. τὰ ιστία) μοι δοκεῖ, (to Eurip.) *my earnest recommendation is to lower your sails.* Soph. Elect. 335. νῦν δὲ ἐν κα-  
κοῖς μοι πλεῖν ὑφειμένη δοκεῖ.

1186. πνευσεῖται πολύ. *This paint-box will blow up a violent storm.* Eurip. Bacch. 640. ῥαδίως γὰρ αὐτὸν οἴσω, καν πνέων ἔλθη μέγα. Cf. Rhes. 323. Andr. 188. “πνευσεῖται forma est Dorica Atticae poetis in futuris mediis frequentata.” Br. See also Elmsley's Review of Hermann's Herc. Fur. v. 884. Matthiae, §. 248.

1187. οὐδὲ ἄν. Dobree prefers οὔτ' ἄν.

Ib. μὰ τὴν Δήμητρα. Cf. nos in Nub. 324.

1188. ἐκκεκόψεται, shall be wrested from his hands, in order that it may be broken.

1189. κάπέχου τῆς ληκύθου, and keep clear of the paint-box : say nothing to which the word ληκύθιον may be applied.

1190. Prologue to the Phrixus of Euripides.

1191. The laugh being now obviously with Aeschylus, the stage-play is of course transferred to him. And how does he comport himself? He leaps, he dances, he pirouettes, he shrieks, he screams, he lolls his tongue, and cocks his eye at his crest-fallen rival. Does it trench upon the reader's feelings of reverence to see the father of Tragedy in such a position? Let him recollect that the scene is addressed to the Sovereign multitude—that the multitudinous sovereign, like the individual sovereign, (and for reasons which a speculator in human nature would find no great difficulty in explaining,) is not always very refined in his taste for humour—that the general politics and religious opinions of Aeschylus were not in the best possible odour at Athens, and that consequently Aristophanes, though apparently degrading his hero for the moment, is in fact by good generalship more effectually securing for him that eminence on which he means finally to place him.

ΔΙ. ὡς δαιμόνι ἀνδρῶν, ἀποπρίω τὴν λήκυθον,  
ἴνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν. ΕΥ. τὸ τί;  
ἔγὼ πρίωμαι τῷδε; ΔΙ. ἐὰν πείθῃ γ' ἔμοι.  
ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν 1195  
ἴν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.  
“Πέλοψ ὁ Ταντάλειος ἐσ Πίσαν μολὼν  
θοαισιν ἵπποις” ΑΙ. ληκύθιον ἀπώλεσεν.  
ΔΙ. ὄρᾶς, προσῆγεν αὐθις αὐ τὴν λήκυθον.  
ἀλλ', ωγάθ', ἔτι καὶ νῦν ἀπόδοσ πάση τέχνη 1200  
λήψει γὰρ ὀβολοῦ πάνυ καλήν τε κάγαθήν.  
ΕΥ. μὰ τὸν Δῖον γένεται γένεται εἰσί μοι συχνοί.  
“Οἰνεύς ποτ' ἐκ γῆς” ΑΙ. ληκύθιον ἀπώλεσεν.  
ΕΥ. ἔαστον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.  
“Οἰνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν, 1205

1192. ἀποπρίασθαι, *redimere* s. *emendo recuperare*. ΤΗ.

1193. διακναίσῃ. Bergler quotes Strattis (ap. Schol. Eurip. Or. 269.) Εὐριπίδου δὲ δράμα δεξιώτατον διέκναισε.

1194. ἔγὼ πρίωμαι τῷδε; Ach. 812. πόσον πρίωμαι σοι τὰ χοιρίδια; Pac. 1260. τούτῳ γ' ἔγὼ τὰ δόρατα ταῦτ' ὀνήσομαι. Phrynic. ap. Athen. XIV. 654, b. περιστέριον δ' αὐτῷ τι λαβὲ τριωβόλου.

1195. ἔξω. “Lege ἔχω. E sqq. ortum ἔξω.” ΔΟΒ.

1197. Prologue to the Iph. in Taur.

1199. ὄρᾶς; Eurip. Bacch. 319. ὄρᾶς; σὺ χαίρεις κ. τ. ἐ. Hippol. 313. ὄρᾶς; φρονεῖς μὲν εὖ κ. τ. ἐ. Soph. Trach. 394. διδαζον, ὡς ἐρποντος, εἰσορᾶς, ἐμοῦ.

1200. ἀπόδοσ R.M. ΤΗ. ἀπόδου, Ven. Dawes, Dind. Bek. “ἀποδίδοναι, *reddere*, ἀπολαμβάνειν, *recipere*=ἀποπρίασθαι (sup. 1192.) *redimere* s. *emendo recuperare*.” ΤΗ.1201. λήψει. Spanheim refers to a note of Graevius, Lucian. p. 959. t. I. (ed. Amst.) for examples of the word λαμβάνειν used by Aristophanes and others in the sense of *to buy*.Ib. καλήν τε κάγαθήν. A sneer at the language of the Socratic school, of which Euripides formed so prominent a part. Cf. nos in Nub. 102. “and then think what a handsome, *gentlemanlike* purchase you will have made! and all for a mere obol!”

1203. Quoted with a slight alteration from the prologue to the Meleager.

1204. στίχον, *a verse*.1205. γῆς, *fields, lands, acres*. Ib. πολύμετρον στάχυν, *ears of corn to many a measure*.

θύων ἀπαρχὰς ΑΙ. ληκύθιον ἀπώλεσεν.

ΔΙ. μεταξὺ θύων; καὶ τίς αὐθ' ὑφείλετο;

ΕΥ. ἔασον, ω̄ τᾶν· πρὸς τοδὶ γάρ εἰπάτω.

“Ζεὺς, ω̄ς λέλεκται τῆς ἀληθείας ὅπο,”

ΔΙ. ἀπολεῖ σ'. ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν.

1210

τὸ ληκύθιον γάρ τοῦτ' ἐπὶ τοῖς προλόγοισι σου

ώσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὄφθαλμοῖς ἔφυ.

ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.

Ib. ληκύθιον ἀπώλεσεν. The triumph of Aeschylus being now complete, he gives a prodigious leap—then dances the *mothon* round his fallen adversary, snapping his fingers, and sounding the cock's chaunt (*κοκκύζων*) of victory. Cf. nos in Eq. 679.

1207. μεταξὺ θύων; Bacchus bustles up to Euripides, and affects great indignation—“ What! allow a theft to take place, while so solemn a business as that of offering the firstlings is proceeding—really, Euripides, this implies very bad management on your part!”

1208. ἔασον, ω̄ τᾶν. Euripides pushes the intruder aside, and proceeds to quote—what? the prologue to the wonder of wonders, the “ Melanippē <sup>m</sup> Sapiens,” that drama in which the very essence of his philosophy was no doubt concentrated!

1210. ληκ. ἀπωλ. Bacchus gives a counter-leap to that of Aeschylus, and having completed the two next verses, dances a counter-mothon round Euripides. Roars of laughter from the Sovereign Multitude; whispers among the professional critics. “ Good night to Prologue!” says one: “ He's gone to his last home!” says another: “ Speak not evil of the *dead*,” rejoins a third; “ the laws of Solon forbid it.”

1212. σῦκα, *warts* upon the eye, so called from their similarity to figs.

1213. μελη, melodies, i. e. music, metre, and words inclusive.

Ib. φύναι ἐν, to adhere to, to stick as if it had grown upon. Hom. Il. XVIII. 384. ἐν τ' ἄρα οἱ φῦ χειρί. Od. X. 397. ἔφυν ἐν χερ-σιν. XXIV. 409. ἐν χειρεσσι φύοντα. Suidas de Serapione Orphei carmina studiose lectitante: ἐνθουσιαστικωτέροις νοήμασιν ἐνεφύετο.

<sup>m</sup> To Dindorf's fragments of this play is prefixed the following observation: “ Partem argumenti habet Dionysius Halicarn. τέχν. βῆτορ. c. 9. vol. V. p. 354. Reisk. ἡ Μελανίππη ἡ σοφὴ, τὸ δράμα Εὐριπίδου, ἐπιγέγραπται μὲν σοφὴ, ὅτι φιλοσοφεῖ καὶ διὰ τοῦτο τουαῖτης μητρὸς ἔστιν, ίνα μὴ ἀπίθανος γένηται φιλοσοφία.—ἡ δὲ Μελανίππη ἐπωιδένθη (ἐπωιδέθη Valckenarius) μὲν ὑπὸ τοῦ Ποσειδῶνος, γέγονε δὲ ταῦτη παιδία, ἔξθηκε δὲ αὐτὰ εἰς τὰ τοῦ πατρὸς βουφόρβια, δὲ πατήρ ἤγείται ἐκ βοδεῖ εἶναι καὶ ὡς τέρας βούλεται κατακαΐσαι. βοηθούσα αὕτη ἡ Μελανίππη ἀποφαίνεται πειράται, διτι τέρας οὐδέν ἔστιν κ. τ. ἐ. Cf. ibid. p. 300.”

ΕΥ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν  
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀεί.

1215

ΧΟ. τί ποτε πρᾶγμα γενήσεται;

φροντίζειν γὰρ ἔγωγ' ἔχω,  
τίν' ἄρα μέμψιν ἐποίσει  
ἀνδρὶ τῷ πολὺ πλεῖστα δὴ  
καὶ κάλλιστα μέλη ποιή-

1220

σαντι τῶν ἔτι νυνί.

θαυμάζω γὰρ ἔγωγ' ὅπῃ  
μέμψεται ποτε τοῦτον  
τὸν βακχεῖον ἄνακτα,

1214. Euripides, whose dramatic crest had been completely lowered during the preceding scene, here resumes something of his former animation. "I have been foiled," he says, or his attitude says for him, "in my attacks upon *Aeschylean* prologues; but I have my blows (*κόπω*) yet in reserve, and those blows shall now reach him through his melodies, if the term melodies may be applied to a poet, who is in fact master but of one species of metre, and one style of music."

1216. The *Chorus*, whose eyes have been for some time turned towards the ground as if in a state of deep reflection, now deliver themselves of the result of their cogitations in a set of Glyconic verses, and with a gravity admirably contrasting with the levity of the preceding scene.

1218. μέμψιν ἐποίσει. Eurip. Orest. 756. πολίταις ἐπιφέρω  
ἔγκλημα.

1219. πλεῖστα καὶ κάλλιστα μέλη. The copiousness of the *Aeschylean* melodies had been imputed as a fault to him by Euripides and the new school (sup. 880.) : to the *Chorus*, who were of the old school, they were alike acceptable from their number and their beauty.

1221. τῶν ἔτι νυνί. Gaisford ad Hephaest. p. 303. τῶν ἔτι νῦν ὅρ-  
των. Br.

1224. βακχεῖον, *inspired*: *divino Bacchi afflatu concitatum*. Tu.  
"Quod ipse (*Aeschyl.* sc.) in epigrammate, ut videtur, dixit se  
puerum a Baccho jussum esse scribere tragedias (Paus. I. 21, 2.)  
et quod ab Aristophane dicitur ἄναξ βακχεῖος, in his locis tragediae  
tutor et deus, qui ardorem poeticum concitet, quippe qui per men-  
tem vi, quæ similis est potentia vini, permanet, Bacchus cogitatur."  
Klaus. *Æsch. Theol.* p. 127.

Ib. ἄνακτα, *heroem inter poetas*. So Thiersch, who adds, "the  
word βακχεῖος is commonly interpreted of tragedy, so that *Æschylus*

καὶ δέδοιχ' ὑπὲρ αὐτοῦ.

1225

ΕΥ. πάνυ γε μέλη θαυμαστά. δείξει δὴ τάχα.

εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

ΔΙ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψήφων λαβών.

ΕΥ. Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδαϊκτον ἀκούων,

may be termed, “monarch of the tragic art.” Kings are indeed called ἄνακτες, but ἄναξ by itself is a hero, and predicate of a king.” Orph. Hym. 30. Διόνυσον ... βακχέιον ἄνακτα.

1225. On the metre of the above verses see Herm. Elem. Metr. 520, sq. Gaisford's Hephaest. p. 303. Reisig's Conj. Præfat. p. 22, sq.

1226. δείξει δὴ τάχα, it will soon shew itself. Lysist. 377. τοῦργον τάχ' αὐτὸ δείξει. Soph. Lemn. fr. 8. ταχὸ δ' αὐτὸ δείξει τοῦργον, ὡς ἔγώ, σαφώς. Plat. Theat. 200, e. Hipp. Maj. 288, b. αὐτὸ δείξει. Eurip. Bacch. 974. τᾶλλα δ' αὐτὸ σημανεῖ. Phœn. 632. Ιο. ὃ τάλαν' ἔγώ, τι δράσετ', ὃ τέκν' ; Πο. αὐτὸ σημανεῖ. See also Heind. ad Plat. Phileb. §. 99. Matthiae Gr. Gr. §. 295. 2.

1227. “For I will contract all his melodies into a single one.”

Ib. εἰς ἐν. Aesch. Ch. 293. Soph. Ed. T. 62. Eurip. Phœn. 472. Iph. Aul. 1127. Hel. 751.

Ib. συντέμνειν, to contract. Thesmoph. 177. σοφοῦ πρὸς ἀνθρός, δοσίς ἐν βραχεῖ | πολλοὺς καλῶς οἶος τε συντέμνειν λόγους, (parodied from Eurip.) Eurip. Hec. 1162. ἄπαντα ταῦτα συντέμνων φράσω. Iph. A. 1249. ἐν ξυντεμοῦσα, πάντα νικήσω λόγους. Aeschin. 32, 23. συντέμνειν ἀνάγκη τοὺς λόγους.

1228. λογίζεσθαι, to keep a reckoning or account. Plat. 7 Rep. 522, e. λογίζεσθαι τε καὶ ἀριθμεῖν. Dem. 359, 4. τοὺς χρόνους ὑμῶν λογιοῦματ. Andoc. 17, 3. λογίζεσθαι ἀγαθὸς, peritus calculandi.

Ib. τῶν ψήφων (Aesch. Ag. 553. Eurip. Rhes. 309.) λαβῶν, having taken some counters (whether stones or otherwise) for the purpose. Herodot. II. 36. λογίζονται ψήφουσι, “Ἐλλῆνες μὲν κ. τ. έ. Passow refers also to Diod. Sic. 12, 13. Euen. Ep. 16, 3. Coray Heliod. 9, 22. p. 315.

1229. The commentators again complain of the poet as unintelligible and wearisome. But with submission, have learned men taken the right course for making him otherwise? If on a former occasion (sup. 1173.) they were found looking for sound, when they ought to have been looking for sense; so on the present occasion they endeavour to elicit sense, when in fact nothing, I think, requires to be elicited except sound. In one word, as in the application of the humorous *lecythium* in a former scene, metre was comparatively nothing, so in the present scene, METRE is every thing. With this single clue for our guide, a scene of humour may, we think, be furnished, which shall not only keep the theatre in a roar of immediate laughter, but find the popular Sovereignty mirth for

*ιῆκοπον οὐ πελάθεις ἐπ' ἀρωγάν ;*

1230

many a future day—the brazier hammering to it, the spear-vender polishing to it, while the junior monarchs of the streets, who in all large towns are the noisy elves of handicraftsmen, whistle it on their way, just as youngsters of the same description among ourselves whistle the popular air of the day, after it has served its proper time in boudoirs and drawing-rooms. Our promise is large, but let the genius of Aristophanes stand by us for a few moments, and we hope to make that promise good as to lighter matters, and with the help of the excellent Welcker, to say something, which may feed graver thoughts, as well as lighter ones.

Ib. Φθῖωτ' Ἀχιλλεύ. Euripides had asserted in a former verse (1227.), that all the boasted Aeschylean metres and music might be reduced to one; and what he considered as that one metre (the music we shall examine hereafter), is presently made evident. It was the Dactylic in numerous varieties;—Heptametrical (infr. 1237), Hexametrical (1231.), Pentametrical (1249. 1251.), Hexametrical with a redundant syllable (1234.), Tetrametrical redundant (1230. 1232. 1235. 1238. 1240.), Tetrametrical preceded by a double Iambus, impure or pure. That the Hexameter, a metre which had been employed in promulgating the oracles of the Delphic shrine, before it had been used in the poems of Homer, or perhaps Orpheus (Aglaoph. I. 233.) ; that this joint metre of religion and heroism should have been a favourite one with Aeschylus, can excite no surprise; that he used it or any of the Dactylic varieties so exclusively as the rival-bard represents, is of course a piece of mere mendacity. But Euripides does not confine himself to a mistatement of the fact; and it is in the double working of this malicious spirit, that we must look for the practical humour of the present scene, nothing but the *modus operandi* now remaining for explanation. *Malice the first.* Commencing with a double Iambus, which he enunciates with the utmost pomposity, the speaker pauses for a moment, and then proceeds to roll off the dactylic remainder of the verse with equal pomposity; the whole assuming the following appearance, for the humour, which, from our modes of pronunciation, cannot be explained to the ear, must be painted to the eye.

Φθῖωτ' | “Αχῖλ | λεῦ, τι πότ’ | ανδροδᾶ | ἵκτον ἄ | κοῦῶν. |

*Malice the second.* Having subjected the second verse (both of them quotations from the “ Myrmidones” of Aeschylus) to a similar pause, and similar process of scansion as its predecessor (i | ηκόπον | οὐ πέλαδ | θεῖς ἐπ’ ἄ | ρωγάν), the speaker adds to its effect by reciting it in a tone of voice precisely the reverse of the former; the two verses thus resembling that pair of fraternal orators of by-gone days, the one of whom having his voice pitched to a deep base, and the other to a shrill treble, were known to their auditors by the joint names of BUBBLE and SQUEAK.

'Ερμāν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.

Ib. Having asked for the reader's mirth in the preceding note, it would hardly be consistent, even were our pages less necessarily crowded than they are at present, to take him through the last eight or nine books of the Iliad, and consequently through scenes, which the stoutest manhood can hardly read with dry eyes. Reserving therefore for another place (Appendix Q.) a fuller view of the Aeschylean Trilogy, out of which the present and following verse are taken, we content ourselves with observing that they appear to have been a sort of *refrain*, spoken by an embassy sent to require the personal assistance of Achilles, when Patroclus was becoming hard-pressed in his encounter with the Trojans.

Ib. ἀνδροδάκτον (ἀνὴρ, <sup>n</sup> δαῖξω, *homines scindens*. Cf. Aesch. Choeph. 847.). Though we have deemed it respectful to so eminent a scholar as Dindorf to let this and the following verse stand according to his arrangement, yet more than one doubt, we think, may be started as to the propriety of that arrangement. In the first place, it furnishes no substantive with which the compound ἀνδροδάκτος may agree; in the second place, by not punctuating at λίκοπον, we oblige the compound to agree with the substantive ἀρωγὸν, a proceeding, which almost nullifies the humour subsequently founded on that compound by Bacchus; and thirdly, though no absolute mischief is done to the metrical humour by exhibiting the fragment in a continuous shape, the malice of Euripides does not appear to so much advantage as it will do by supposing a verse, now wholly lost, to have stood between the two verses which this drama has preserved for us. Into that supposed verse we should be disposed to throw an Homeric term for *battle* or *conflict*, as κλόνον (Il. XVI. 331.), μάθον (XVIII. 159.), or μῶλον (XVIII. 188.); epithets, compound or simple, being added almost *ad libitum*, after the Aeschylean fashion (cf. infr. p. 294.), with this single restriction, that the verse assume any metrical shape but *dactylic*. It is the *ear*, and nothing else, to which Euripides addresses himself in the present attack, and as the intermediate verse stood in his way for that purpose, he wisely drops it. Grammar, sense, and humour, will therefore be alike consulted, if we punctuate and understand (for we must not absolutely say *read*) as follows:

<sup>n</sup> As verbal illustrations always have an additional value, when derived from subjects more immediately under consideration, we prefer the latter books of the Iliad, on which Aeschylus must have had his thoughts continually intent, when composing his "Achilleis," for illustration of this word, rather than the Tragedians, in whom, however, it is not unfrequently found. (Aesch. Suppl. 663. Ag. 201. Choeph. 390. Pers. 108. Eurip. Herac. 914.) Il. XVI. 841. αἰματοεύτα χιτώνα περὶ στήθεσσι δαίξαι. XVIII. 27. φίληροι δὲ χεροὶ κόμηρ θσχυνε δαίξων. XIX. 319. νῦν δὲ σὺ μὲν κεῖσαι δεδαγμένος. XXIV. 393. δαίξων ὁξεῖ χαλκῷ. Orph. ap. Sext. c. Rhetor. II. 295.

<sup>o</sup> Hom. Batrachom. 43. ἀλλ' εὐθὺς μετὰ μῶλον λῶν προμάχοισι εὐμίχθην.

ἵηκοπον οὐ πελάθεις ἐπ' ἀρωγάν.

Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδάϊκτον ἀκούων  
 \*      \*      κλόνον      \*      \*  
 ἵηκοπον, οὐ πελάθεις ἐπ' ἀρωγάν;

Ib. ἀκούων. That something is *told* in this *refrain*, and something *seen* in the choral strain, which begins the "Myrmidones," has been elsewhere remarked. (Cf. sup. 957. Append. Q.) The first strain therefore should refer to something more immediately about the camp-huts of the Greeks, the latter to something done at a distance. Hence the apparent necessity for an *embassy*, though the establishment of that embassy will be found to involve us in several difficulties.

1230. *ἵηκοπον*. We have in former notes adverted largely to the difficulties created by Aeschylean compounds in *ος*, and the present compound (probably one of the poet's own creation) is not among the least difficult. If we connect it with *ἀρωγάν*, as Bekker, Thiersch, and Dindorf do, we must derive it from *λαμπαι* and *κόπος*, and translate *trouble-healing*; if we consider it as belonging to the substantive *μᾶλον* or *κλόνον* in a preceding verse, it then involves the senses of *ἴη* and *κόπος*, and in a large Aeschylean way it may be rendered; (*that martial conflict*) which *brings sounds of woe to the lips, and plows of grief to the head*. That Bacchus understands the word in the latter sense is, I think, obvious from his subsequent observations (1233-6, 1241-3).

1231. SQUEAK having executed his part, BUBBLE again steps in to perform his; but before putting the latter's cheeks in motion, we must devote a few words to the play, from which his second metrical attack is made. If the former Aeschylean fragment brought us upon the latter books of the Iliad, his 'Psychagogæ', or 'Exorcists,' brings us upon one of the earlier books of the *Odyssey*; the whole Trilogy involving in it the death of Ulysses. But reserving the examination of the Trilogistic form for a future note, (infr. 1420.) we confine ourselves here to some lighter matter, which the principal remaining fragment of the Psychagogæ involves in it. How soon the war of *various readings* and literary controversy raged before the time of Homer, it is impossible to say, but that it commenced at no very distant period after his death, there are strong grounds for suspecting. Every one acquainted with the *Odyssey*,—and where is the happy person who has yet to make that acquaintance?—knows the visit which Ulysses there pays to the defunct Tiresias, and the object for which that visit is made. We shall confine ourselves to the latter part of the communication made by the Theban prophet to his visitor. After reciting various adventures, and some of them not a little extraordinary in their

<sup>p</sup> In this sense the word *κομμὸν* occurs in a passage of the Choeph., quoted in a former note (889.), οὐκοψα κομμόν.

**ΔΙ. δύο τοὶ κόπω, Αἰσχύλε, τούτω.**

kind, which this buffeted of sea and land has yet to encounter, the seer finally brings him back to his native land, with the following assurance ;

θάνατος δέ τοι ἐξ ἀλὸς αὐτῷ  
ἀβληχρὸς μάλα τῶς ἀλεύσεται, ὃς κε σε πέφυη  
γῆρας ὑπὸ λιπαρῷ ἀρημένου ἀμφὶ δὲ λαοῖ  
δλβιοι ἔσσονται.      Od. XI. 133.

Whether the prophet here spoke merely after the fashion of his craft, or designedly introduced a doubtful expression for the purpose of setting critics and poets by the ears, is not for us to say ; but of the fact there can be no doubt. While the latter read the words *ἐξ ἀλὸς*, as we have presented them, the former preferred to make one word *ἔξαλος* out of the two ; and two readings being thus formed, in which little more than an aspirate made the difference, the contest, according to the general rules of human nature, raged proportionally fierce. The critics, or *Exhalians*, pleaded analogy and the context for their view of the matter. “*Ἐξαλος*, said they, is the opposite to *ὑφαλος* : it belongs to a class of words comprehending *πάραλος*, *ἀγχίαλος*, *ἔφαλος*, &c. and taken with the context implies that Ulysses is to die in a good old age, and like an honest landsman, in the bosom of his family, and with his subjects prosperous and happy about him.” The *Exhalians* and poets, on the contrary, laughed at analogies, and spurned at the happy death promised to the son of Laertes. “He shall die no such death,” said they, “nor do his moral obliquities deserve it. Listen to our version of the tale, for a tale we are determined to have. Among other marine productions (*πόντια βοσκήματα*), there is a fish named Trygon (*τρυγών*). This fish, besides other peculiarites, possesses that of having a tail with a sharp prickly thorn (*ἄκανθα*) in it. The tail of this fish, or at all events the thorn in it, will some day or other be swallowed by a heron (*έρρωδις*), and on some other day, this heron opening its under-lips (*υηδόνος χειλάματα*), to use a decent expression, the joint contents, viz. thorn and exrement (*όνθος*), will fall upon the head of Ulysses, who thereupon will waste and waste, and rot and rot, till not a hair of him is left. The prophet’s meaning therefore is clear, that something “out of the sea,” or “by means of the sea,” is to be the death of Ulysses, and consequently it is rank folly to run two words into one, as you do, and read with a *lenis* where we ought to read with an *aspirate*.” The *Exhalians*, instead of being struck dumb at all this, as it was expected they would have been, waxed hotter and talked louder than before. But enough of this. That *Æschylus* adopted the poetic reading, is clear from the principal fragment of his *Psychagogæ*,—that fragment being no doubt part of the speech delivered by the Tiresias of the piece ;—and for what *moral* purpose he adopted it, will come more conveniently under notice when the Trilogistic form is examined, according to engagement. The principal terms

ΕΥ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου πᾶι.

of the Æschylean fragment having been incidentally explained, the whole is here submitted to the reader :

Ἐρρωδὸς γὰρ ὑψοθεν ποτώμενος  
φόνθῳ σε πλήξει, νηδόνος χειλώμασιν.  
ἐν τοῦδ' ἄκανθα ποντίου βόσκηματος  
σῆψει παλαιὸν δέρμα καὶ τριχορρύνει.

That the *πόντιον βόσκημα* here spoken of was the *τρυγὸν*, see the scholiast to the *Odyssey*. Cf. Welcker's *Æsch. Tril.* p. 458, sq.

Ib. *οἱ περὶ λίμναν*. What lake is here meant? and who are the dwellers about it, that 'honour Hermes as their progenitor?' Welcker considers the lake as the Acherusian, over which we had so much difficulty in ferrying Charon in the earlier part of this play; but of the race that dwelt about it he can say nothing, except that they did not form the Chorus of the piece. The Scholiast says, that the lake Stymphalus in Arcadia is meant. We must leave much to the rising race of Aristophanists, who will doubtless soon learn to laugh at us of the older school for our ignorance in these matters. The inquiry is of some consequence, as it might enable us to account better for the appearance of Socrates as a *ψυχαγωγός*, or *exorcist*, in our poet's comedy of the *Birds*. (1552, sq.)

1232. SQUEAK, as before.

1233. δύο κόπω. Bacchus, who had by implication to keep an arithmetical account of all the *blows* inflicted by Euripides, here puts aside two counters, as helps to his memory, when the final reckoning is to be made.

1234. BUBBLE's third weapon of attack is drawn, according to some authorities, from the "Telephus," according to others from the "Iphigenia" of Æschylus. With the "Telephus" we feel no inclination to meddle: Aristophanes has covered the very name with inextinguishable ridicule; but who that has witnessed the exquisite touches thrown into the incidental Iphigenia of Æschylus (Ag. 220—238.) does not wish to see a full-length portrait of her by the same masterly hand? Youth, beauty, filial piety, devotion to the public weal, and resignation to the will of heaven, all that could serve to constitute a domestic heroine of the highest class, would doubtless have been there. Alas! of the Æschylean Trilogy, which appears to have been known to the ancients under the general name of 'Iphigenia,' three (supposed) titles, and about twice as many fragments are all that is left! If the *Itepeiai*, or priestesses of Diana, formed the Chorus and gave the name to the first piece, we may imagine its general contents to have been preparatory to the arrival of the royal maiden herself at Aulis,—ostensibly to be wedded to Achilles, in reality to be sacrificed to Diana. The hateful Calchas,

<sup>q</sup> The following are the only illustrations which the editor has met with of this word. II. XXIII. 775-7. 781.

ιῆκοπον οὐ πελάθεις ἐπ' ἄρωγάν.

1235

ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.

ΕΥ. εὐφαμεῖτε μελισσονόμοι δόμον Ἀρτέμιδος πέλας  
οἴγειν.

the unhappy parent Agamemnon, and perhaps an angry Diana, might have formed the principal characters. Preparations for the pretended bridal ceremony, and above all the erection of a nuptial chamber, seem to justify the assumption of the poet's Θαλαμοῦοι for the second piece; a mournful sacrificial rite concluding the drama, instead of the expected bridal pomp, and if ancient art be any expositor of ancient tragedy, a muffled 'Agamemnon here presenting himself, as well as a muffled <sup>5</sup>Achilles, and a muffled Niobē in the trilogies which we shall hereafter have to analyse. The concluding play bearing the name of "Iphigenia," would perhaps place the rescued victim at Tauri, and it would have been a matter of no small curiosity to see how much Euripides in his own play of that name had contrived to pilfer from his predecessor, as he was apt to do, sometimes contriving to mangle the offspring which he had stolen. The crowded state of our pages prevents us from going further into the subject of this Trilogy; but in those of Welcker the reader will find, as usual, all that profound scholarship, fine taste, and the sensibilities of genius can bring to bear upon such subjects. *Æsch.* Tril. 408, sq.

Ib. Ἀχαιῶν. For instances of the diphthong *ai* thus shortened in the Greek Tragedians, see Gaisford's *Hephæstion*, p. 216. See also Scholefield's *Æsch.* Suppl. v. 379. Klausen's *Ag.* v. 136, and note. Fragm. Orph. II. 2. φεύγοντες δικαῖων θεσμούς. 9. ἀθάνατον παλαιὸν δὲ λόγος περὶ τοῦδε φαείνει. Pythia ap. Lactantium, p. 182, c. Παῖς Ἐβραῖος κέλεται μεθεὸς μακάρεσσιν ἀνάστων | τόνδε δόμον προλιπεῖν.

1235. SQUEAK, as before.

Ib. πελάθειν, to approach. Eurip. Rhes. 558. τί ποτ' οὐ πελάθει σκοπός; Electr. 1302. εἰς φθογγὸς—πελάθειν.

Ib. ἄρωγή (ἀρίγω), assistance. *Æsch.* Ag. 46. 72. 218. Pers. 420. 737. Suppl. 755. Ch. 470. Soph. Phil. 857.

1237. From what drama of *Æschylus* this verse is taken, the commentators are uncertain.

<sup>r</sup> See the round sacrificial altar of Cleomenes at Florence, and the marble vase at the same place. Cf. Welcker's *Æsch.* Tril. 413-14.

<sup>s</sup> There can be little doubt, though I am not aware that any of the commentators have observed it, that all these muffled *Æschylean* characters are derived from the affecting picture given of Priam in the *Iliad*, after the death of Hector:

Παῖδες μὲν πατέρ' ἀμφὶ καθῆμενοι ἔνδοθεν αὐλῆς  
δάκρυσιν εἴμαστ' ἔφυρον· δ' ἐν μέσσοις γεραῖς  
ἐντυπᾶς ἐν χλαίνῃ κεκαλυμμένος. XXIV. 161.

ίήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.  
κύριός είμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.

Ib. μελισσονόμοι (μελισσαι, νέμω). ΒΕΚ. ΤΗ. πολισσονόμοι. SEIDL. DIND. LOBECK. The μελισσονόμοι, says Passow, appear to have been certain servants or wardens of the Melissæ, or 'Bees, as priestesses of "Ceres were termed. Compound adjectives ending in *nόμος*, with an active or passive signification, occur not unfrequently amid that variety of compound forms, with which the Aeschylean dramas are saturated. Suppl. 43. ἀνθονομόστας βοός. 49. πουονόμοις τόποις. 533. ἀνθονόμος ἐπωπάς. 559. γάς ἔννομοι. Pers. 78. πεζονόμος (*cui terra contigit*). 710. λέκτρων γεραῖ ἔννομοι'. 858. πολισσονόμος (*in urbe degens*). 916. Περσονόμος τιμὴ (*honor qui Persis ab iis habetur qui eorum legibus utuntur*). Sept. c. Theb. 258. πεδιονόμοις. Ag. 87. ἀστυνόμος (*qui urbem tuerit*). 139. ἀγρονόμοι (*agris habitans*). 1140. πουονόμος. Choeph. 589. συννόμοις. 851. πολισσονόμος (*urbi dans jura*). Cf. infr. 1351. Compounds of this form are not unfrequent in the Dionysiaca: I. 94. III. 62. XI. 79. XIII. 344. XXI. 203. XXVII. 28.

Ib. πέλας. Dobree refers to Aesch. Choeph. 869.

Ib. οἴγειν, to open. Aesch. Prom. Vinct. 632. οἴγειν στόμα. Eurip. Herc. F. 332. κλῆθρα. Alc. 563. ξενώνας. Cycl. 502. θύραν. (Thiersch proposes to read the foregoing verse, εὐφαμεῖτε με λιστόμενοι, "ut sint verba sacerdotis Dianaæ introitum in adyton templi precantibus concessuri.")

1239. κύριός είμι. This verse, being a quotation from the Agamemnon, brings the reader upon ground better known to him than what he has lately trodden. Blomfield and Klausen, in accordance with the Scholiast, translate, *Potis sum, I am able*. But is not this interpretation somewhat tame and unsatisfactory, whether we look to the word *κύριος* itself, or to the Choral body by whom it is uttered? In tracing the character of that body in another place (Append. O.), we endeavoured to investigate the cause of that profound melancholy, which forms so conspicuous a feature in its character. That cause was traced to the dreadful proceedings at Aulis, and to the certainty felt by the Troop (a certainty derived from long and intimate acquaintance with the singular destinies of

<sup>1</sup> In the earlier days of the Edinburgh Review, when men longing for a great intellectual feast knew not how to open its pages fast enough, we remember to have read of some poet "intoxicated with weak tea;" but (out of the Orphic Remains, Aglaoph. I. 516.) a person intoxicated with honey is rare. Such an instance of intoxication, however, the learned Creuzer surely exhibits, when he treats of bees and bee-masters, honey, Melisse, and the Essenes. As the ebriety is at all events harmless, and the subject connected with those Mysteries, which must never be wholly lost sight of in this play, we shall endeavour to present the reader with a cup of this intoxicating draught in our Appendix (R.); the full bowl must be left with the great symbolist himself. (tom. IV. 365, sq. III. 354.)

<sup>u</sup> Servius ad AEn. I. 430. "Apud Isthmum anus quædam nomine Melissa fuit; hanc Ceres sacrorum suorum quum secreta docuissest, interminata est, ne cui ea aperiret." For Lobeck's opinion on the subject, see Aglaoph. II. 817.

*ιήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.*

1240

the fated house of the Atridæ), that a heavy retribution would inevitably fall upon the head of its present chief—a chief beloved by all around him for his many noble and princely qualities, but regarded by the Chorus itself with a depth of affection which themselves acknowledge to exceed all bounds of propriety. (Ag. 925. Kl. ed. and note.) On these two events, and the previous omens connected with them, the Choral Troop had apparently brooded in silence for ten long years; but though holding no converse with fellow-men on a subject so deeply interesting to their feelings, their self-communings and reflections had been such, that their character gradually assimilates itself to that of the seer, who is allowed to penetrate into the will and purposes of Almighty Power. That insight enables them at last to discern that their lips are no longer to be sealed on these momentous matters, and that the time is come (that time which in Æschylean writings signifies less the mere lapse of days or years, than the arrival of some period, which the heavenly powers have marked out for the accomplishment of a particular purpose), when they are *commissioned*, or *authorised* to declare aloud, what they have hitherto treasured up in the recesses of their own breasts.

Ib. θροέν, to utter, to relate (Æsch. Soph. Eurip. *passim*), but to whom? Dramatic soliloquies, apparently uttered aside, but always intended to enlighten an audience, are not of course to be too strictly analyzed, but the peculiar state of the text obliges us to ask, whether the royal wife of Agamemnon is upon the stage during the whole or greatest part of this entrance-ode: and if so, how she is occupied during its continuance? That she is upon the stage at all events after the 81st verse, seems evident from the questions and remarks addressed to her from that 81st verse to the verse now before us, and which in Blomfield's edition stands as the 103rd. One hundred and twenty-five more verses are then sung by the Chorus, some of them alluding to events in which the royal consort

x Suppl. 712. θάρσεις χρόνῳ τοι κυρίῳ τῷ ἐν ἡμέρᾳ | θεοῖς ἀτίζων τις βροτῶν δάσσει δίκην. Ag. 353. Δία τοι ξένιον μέγαν αἰδοῦμαι | τὸν τάδε πρᾶξαντ', ἐπ' Ἀλεξάνδρῳ | τελυόντα πάλαι τόξον, ὅπας ἀν | μῆτε πρὸ καιροῦ, μῆθι ὑπὲρ ἀστρων | βέλος ἥλιθιον σκῆψεν. 1540. μίμνει δὲ, μίμνοντος ἐν χρόνῳ Διὸς, | παθεῖν τὸν ἔρεντα. Choeroph. 638. τῶν θ' αἰμάτων παλαιτέρων | τίνει μύσος | χρόνῳ κλυτὴ βιοσόφρων | Ερινύς. 909. (Kl. ed.) τάχα δὲ παντελῆς | χρόνος ἀμείφεται (ingredietur) πρόθυρα δωμάτων, (where Klausen translates, παντελῆς χρόνος, *tempus, quo ratu sunt omnia quae diu parata sunt.*) 922. ἔμολε μὲν δίκα Πριαμίδαις χρόνῳ, | Βαρύδικος ποιεῖ. See also Klaus. ad Agam. 703-8.

y Æsch. Ag. 705. Kl. ed. ὅτε τὸ κύριον (*justum tempus ranece*, Kl.) μόλη. Eum. 515. κύριον μένει τέλος. Duris ap. Athen. 253, e. πρώτον μὲν, εἰρήνην ποίησαν, φλιτατεῖ | κύριος γάρ εἰ σύ. So in a difficult passage of the Choeroph. (Kl. ed. 741.), δὸς τύχας, σχένιν δέ μου | κύριος τὰ σύφρον' εὖ μαιομένοις ἰδεῖν | διὰ δίκαια πάντα ἔποι, we may, I think, translate, "Grant, O Jupiter, a prosperous event; and as we desire to see nothing but what is moderate, and that done justly, allow that every word of mine may be ratified."

(ΔΙ. ὁ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.

could not but take a deep interest, and Clytaemnestra is then again addressed, evidently as if she had been within hearing during the whole time. If so, the question again occurs, how has she been occupied during the interval, and why does she make no answer to the immediate questions put to her by the Chorus? Surely she does not stand a mere mute on the stage. I know not whether the reader will consider the following as a satisfactory answer. When the watcher (I. 1-38.) communicates the joyful tidings, which the torch-signals have conveyed, three proceedings take place on the part of Clytaemnestra and her household. They utter that jubilant cry of religious joy, which in the Greek language bore the name of δλολυγμός (cf. Ag. 27. 570. 1087-8.); the queen then gives orders that every house shall be forthwith illuminated, (the news manifestly arriving during the night,) and that sacrificial rites shall be paid to a variety of gods on the occasion. Is it to superintend the lighting up of the imperial palace (91-5.), or to perform some of those more domestic religious rites (86-90.), that Clytaemnestra remains upon the stage? and while occupied in these duties, is she dramatically supposed to take no cognizance of what the Chorus are uttering? Or do we commit an injury against the even yet infant state of the Grecian drama, by supposing such a violation of dramatic propriety? At all events no great injury is done by calling attention to the subject; an attention, which, as far as the present writer is aware, it has not yet received.

Ib. ὅδιον κράτος. Blomfield translates, "Robur, seu fiducia quæ ab omni in itinere viso ducebatur." Klausen, justly objecting to the words in Italics, that they are rather a translation of ἐνόδιος (cf. Blomf. in Prom. Vinct. 496.), than ὅδιος, renders the two, *res quæ profecturos fiducia instruxit*. Neither of the two learned writers seems to be aware, that an example of an omen thus taken before the commencement of a hazardous journey, and complete in all its branches, is to be found in the last book of the Iliad. It occurs where Priam determines to go alone to the tent of Achilles, and demand of him the dead body of his son for a sum of money. It was no doubt part of most royal establishments to be provided with domestic seers for the purpose of taking these <sup>z</sup> road-omens. That

<sup>z</sup> As we went, on a former occasion, to the old Gothic poem of Beowulph, for an illustration of the manners of the heroic ages, may we go to Sismondi's History of the Italian Republics, where the manners of the Greek republics and their anterior ages are so often reflected, for an illustration of the present matter? No reader conversant with that interesting work can fail to remember how deeply the custom of taking omens, before any enterprise of moment was undertaken, pervaded the manners of the middle ages. No chief of any account but was provided with his domestic seers and astrologers, whose business it was to watch and report the favourable moments, when a march should commence, when the storming of a fort, or a general conflict should take place, with the probable results of the undertaking. Sir Walter Scott, I need not add, has embodied much of this superstitious custom in his "Quentin Durward."

ἔγώ μὲν οὖν ἐστὸ βαλανεῖον βούλομαι.

the house of Agamemnon was so provided, the Æschylean text, as read by Klausen, leaves no doubt. Were the observations of these seers of a favourable character? They were naturally communicated to the people generally. Were they of a mixed character? The more propitious part would of course be told; the less favourable part confined to the chief and his immediate friends. The omens observed previously to the march for Troy by the assembled host of the Atridae had been of this mixed character, and hence though the Chorus here allude only to the *propitious* (*αἰσιον*) part, the unfavourable portion is evidently that on which in the original play their minds habitually dwell. δότον, Dind. Th. δσιων, Br. Bek., no doubt to give *sense* to the passage, but which, instead of giving sense or humour, destroys both.

Ib. “κράτος, minime est imperium (ut Well. Ind. 1. p. 319.), sed robur vel potentia, quæ deorum favore tribuitur, idem quod postea ἀλκά.” Kl. But the learned writer omits to add the best illustration of the word which occurs in that book of the Iliad, to which we recently referred, when the road-omen is taken by Priam in compliance with the request of his aged consort:

αἴτει δ' οἰωνὸν ταχὺν ἄγγελον, ὅστε οἱ αἴτῳ  
φίλατος οἰωνῶν, καὶ εὖ κράτος ἐστὶ μέγιστον,  
δεξιόν. XXIV. 292. Cf. infr. 1251.

Ib. *αἴσιος, propitious.* To the examples given by Blomfield, add Il. XXIV. 376. Soph. OEd. T. 52. ὄρνιθι . . . αἰσιῷ. Eurip. Iph. A. 607. ὄρνιθα μὲν τόνδι αἴσιον ποιώμεθα. Herc. F. 596. ὄρνις δ' ιδών τιν' οὐκ ἐν αἴσιαις ἔδραις | ἔγνων πόνον τιν' εἰς δόμους πεπτωκότα.

Ib. ἀνδρῶν. If any confirmation of our opinion were wanting, that *sound* and not *sense* is to be the principal object of attention in the present scene, it would be found in the state of the present verse, which, as it here stands, makes no complete sense. In the original play no stop concludes the verse, and the word ἀνδρῶν is followed in Blomfield's edition by the adjective ἐντελέων (*qui magistratum gerunt*), in Klausen by ἐκ τελέων, who connects these words with *αἴσιον*, and translates, *quod a numinibus prospere portentum est*. Our business is merely to look at it as attack the fifth on the part of BUBBLE.

1240. SQUEAK, not as before; for the whole audience are now performing the part, intermixed with shouts of “Bravo, <sup>b</sup>Aristophanes!” “well done, son of Philippus!”

1241. Having brought his audience to the point, where he anti-

<sup>a</sup> Kl. edit. 376. πολὺ δ' ἀνέστενον | τόδι ἐννέποντες δόμων προφῆται. But surely the learned writer is incorrect in extending their complaints beyond the two following verses. Cf. Welcker's Æsch. Tril. p. 359. Lobeck's Agl. I. 260.

<sup>b</sup> That any one would ascribe the play to Philonides, though exhibited in his name, is out of the question.

ὑπὸ τῶν κόπων γὰρ τὸ νεφρῷ βουβωνιῶ.

ΕΥ. μὴ, πρὶν γ' ἀν ἀκούσγες χατέραν στάσιν μελῶν

cipated he should find them convulsed with laughter, the poet with his usual tact quits the subject for a while, (to return to it with additional pungency,) and introduces a little interlocutory dialogue; the reader having to bear in mind, that the sense of the preceding verse is kept rather in abeyance than entirely suspended, and that it will be brought to bear again upon the verse which immediately follows this parenthesis. It would be perhaps too much of a refinement to say, that even in this suspension of the subject, the sarcastic poet has a little hit at Æschylus, who unquestionably was upon occasions apt to deal in similar suspensions of a somewhat awful length. Cf. Ag. 82, sq. 177, sq. (where see Scholef.) &c.

Ib. τὸ χρῆμα τῶν κόπων. Soph. Meleager fr. 1. συὸς μέγιστον χρῆμα. Eurip. Androm. 181. ἐπίφθονόν τι χρῆμα θηλεῶν ἔφυ. - 728. ἀνειμένον τι χρῆμα πρεσβυτῶν γένος. 959. σοφόν τι χρῆμα τοῦ διδάξαντος Βρότους | λόγους ἀκούειν τῶν ἐναντίων πάρα. Suppl. 963. σμικρὸν τὸ χρῆμα τοῦ βίου.

1242. Βούλομαι sc. ἀπελθεῖν vel τρέχειν (Plut. 953. ἐς τὸ βαλανεῖον τρέχε). Cf. Lamb. Bos, p. 586. ed. Schäf. Matth. Gr. Gr. 535, c. Obs. 2.

1243. "For my kidnies are really swelling with this shower of blows which has fallen." Dindorf translates, "præ κόποις (laboribus) renes mihi intumuerunt."

1244. πρὶν γ' ἄν. Cf. Stalb. ad Plat. Phil. §. 39.

Ib. στάσιν μελῶν=στάσιμον, that strain, which the choral troop sang when they took their places near the Thymelē; and so called, "not because the chorus stood still when they sang it, which they did not, but from its being continuous, and uninterrupted by anapæsts or trochees; and, as we should say, steady. It seems to be derived from στάσις, a set, στάσις μελῶν, "a set of choritic songs," i. e. a strophe and antistrophe, and perhaps an epode. Arist. Ran. μὴ, πρὶν γ' κ. τ. ἐ. "don't go before you have heard another canto :" where the Scholiast says, στάσιν μελῶν: στάσιμον μελῶν, δ ἁδονῶν ιστάμενοι οἱ χορευταί. Hesych. στάσις: θέσις. χορός. Possibly it took its name from those sacred hymns which were sung in religious festivals by a choir standing (Etym. M. 690, 42.), or from its being sung ἐν τῇ στάσει, in their station, in that part of the orchestra appointed to the dances of the chorus, and not as the Parodus, in front." Mus. Crit. II. 484-5. See also Herm. Aristot. 12, 8. p. 142. Elem. metr. p. 724, sq. Kolster de parabasi, pp. 11. 18. 58. Passow in v. στάσιμος. And so much for mere information on the subject. He who would feel, as well as understand all this, must give himself up to the pages of Müller's "Eumenides," to the translations there given of the three στάσιμα which belong

ἐκ τῶν κιθαρῳδικῶν νόμων εἰργασμένην.

1245

ΔΙ. ἦθι δὴ πέρανε, καὶ κόπον μὴ προστίθει.)

to that drama, and to the metrical and other remarks by which they are accompanied.

1245. κιθαρῳδικῶν νόμων, *citharædic nomes*, or, *musical measures with a harp accompaniment*. It has been observed in former notes, that the choral strains of the ancient dramatists were regulated sometimes by the flute, sometimes by the cithara or harp; the latter expressing the more serene and majestic movements of the mind, the former its wilder emotions, whether of grief or joy. The harp-movement would naturally be more in unison with the solemn genius of *Aeschylus*; the flute more adapted to the impassioned feelings of *Euripides*. In a drama like the present, where these two great men are pitted against each other like two fighting-cocks, each would naturally speak with contempt of that which formed the delight or distinction of his opponent. The contemptuous mode in which *Euripides* here speaks of the citharædic measures of *Aeschylus*, is of course retorted by the latter in allusions equally contemptuous to the flute-music of *Euripides* (infr. 1263.). We now proceed to a few verbal illustrations. Plat. 3 Leg. 700, b. διηρημένη γάρ δὴ τότε ἡν ἡμῖν ἡ μουσικὴ κατὰ εἶδος τε ἑαυτῆς ἄττα καὶ σχήματα· καὶ τι ἡν εἶδος φόδης εὐχάρι πρὸς θεοὺς, ὅνομα δὲ ὕμνοι ἐπεκαλοῦντο· καὶ τούτῳ δὴ τὸ ἑαυτίον ἡ φόδης ἔτερον εἶδος, θρήνους δέ τις ἀν αὐτὸν μᾶλιστα ἐκάλεσε· καὶ παίωνες ἔτερον, καὶ ἀλλο, Διονύσου γένεσις, οἷμαι, διθύραμβος λεγόμενος. νόμους τε αὐτὸ τοῦτο τοῦνομα ἐκάλουν, φόδην ὡς τινα ἔτέραν. ἐπελέγον δὲ κιθαρῳδικούς. 4 Leg. 722, d. καὶ δὴ που κιθαρῳδικῆς φόδης λεγομένων νόμων καὶ πάσης Μούσης προσίμα θαυμαστῶς ἐσπουδασμένα πρόκειται. 7 Leg. 799, e. Plut. de music. 4. ὅτι δὲ οἱ κιθαρῳδικοὶ νόμοι οἱ πάλαι ἐξ ἐπών συνισταντο, Τιμόθεος ἐδήλωσε· τούς γοῦν πρώτους νόμους ἐν ἔπεισι διαμηγνύων διθύραμβικην λέξιν ἥδεν, ὅπως μὴ εὐθὺς φανῇ παρανομῶν εἰς τὴν ἀρχαίαν μουσικὴν. Etym. M. p. 607, 1. νόμοι κιθαρῳδικοὶ· τὸν Ἀπόλλων μετὰ τῆς λύρας καταδεῖξι τοῖς ἀνθρώποις νόμους φασὶ καθ' οὓς ζήσονται, πράνοντα τῷ μέλει τὸ καταρχάς θηριῶδες ἡμῶν ὅθεν τὰ κιθαρῳδούμενα καλοῦσι νόμους. Plat. Minos 318, b. Σω. ἔχοις ἀν οὖν εἰπεῖν, τίς τῶν παλαιῶν ἀγαθὸς γέγονεν ἐν τοῖς ἀλητικοῖς νόμοις νομοθέτης; ἵστως οὐκέτινος, ἀλλ' ἔγαλος βούλει σε ὑπομήσω; Ἐτ. πάνυ μὲν οὖν. Σω. δρ' οὖν ὁ Μαρσίνας λέγεται καὶ τὰ παιδικά αὐτοῦ Ὀλυμπος ὁ Φρύξ; Ἐτ. ἀληθῆ λέγεις. See also Kanngiesser's alt. Kom. Bühne in Athen, p. 355.

Ib. νόμος. An attempt having been made in a former note to give a general meaning of this word, we here content ourselves with a few verbal illustrations of this musical term, which, though of no unfrequent occurrence in the writings of *Aeschylus*, is rarely found in the other two Tragedians. *Aesch.* Suppl. 66. τόσις καὶ ἔγια φιλόδυρτος Ἱαονίουσι νόμουσι | δάπτω τὰν ἀπαλὰν νειλοθερῆ παρειάν. *Prom.* Vinct. 592. ἀχέτας ὑποδόταν νόμον. *Ag.* 577. καὶ γυναικεῖο νόμῳ | δλολυγμὸν ἀλλος ἀλλοθεν κατὰ πτῶμι | ἀλασκὸν εἴφημούντες. Ib. 1109.

ΕΥ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἐλλάδος ἥβας,

ἀμφὶ δὲ αὐτᾶς θροῖς | νόμον ἄνομον. Ib. 1122. δρόθοις ἐν νόμοις. Ib. 1448. ἐπὶ δὲ σώματος, δίκαια | μοι κόρακος ἔχθροῦ, σταθεῖσ' ἐκνόμως | ὑμνον ὕμνειν ἐπεύχεται. Choeph. 768. (Klausen's edit.) καὶ τότε δὴ πόλει τάδε λυτήριον | θῆλυν οὐριοστάταν νόμον μεθήσομεν ὅμοιον κρεκτὸν γοντῶν | πλούτον δωμάτων. Danaid. fr. 37. (Dind.) νόμοισι θελγον (sic) Welck. Aesch. Tril. p. 396. Eurip. Hec. 679. νόμον βακχεῖον.

1246. κόπον μὴ προστίθει. Bacchus affects the airs of a man writhing from blows, which he has just received. For the use of the word προστίθει, Dobree refers to Nub. 63.

1247. In his first ridicule of the dactylic or Hexametrical measure of Aeschylus, (whichever we are to call it,) Aristophanes had with great propriety made the construction as easy as possible, that the ear might not be distracted by two objects at once. In the present instance the metrical ridicule is aggravated by a glance at other peculiarities of the poet. We are accordingly presented with a long sentence, in which the nominative case is thrown to a most awkward distance, the accusative presenting itself in front of the sentence, and the interval offering all the peculiarities of Aeschylean style—bold and dithyrambic diction—harsh appositions and metonyms—and even appositions doubly apposited. A long tail, including double adjectives, and some of the poet's strongest imagery, brings up the rear;—of all these in their respective order.

Ib. ὅπως Ἀχαιῶν. Are we again thrown on a pentametrical form with an anacrusis, or does the verse begin with a double Iambus, and then run off, *more Aeschyleo*, into a dactylic form? The diphthong, as we have already seen, would not stand in our way for adopting the former view, but variety as well as Aeschylean practice induce us to adopt the latter. For specimens of Aeschylean metre commencing with a double *cIambus*, see Agam. (Kl. ed.) 112. 130. 136. 173-4-7. 197-8. 215-16-17-18-19. 220-1-2. 345-6-7. 372-7-8-9. 382. 402-4-5. 434-5-9. 440-2-3-6. 683. 707. 1025. 1042. 1080-6. 1371. 1448. 1450-1. In construing, the reader must supply κύριος εἶμι θροῖν from verse 1239.

Ib. δίθρονον κράτος (*imperium binorum regum*)=Menelaum et Agamemnonem. Ag. 42. Μενέλαος ἄναξ, ἡδὲ Ἀγαμέμνων, | διθρόνον διόθεν καὶ δισκήπτρουν | τιμῆς. Soph. Aj. 252. δικρατεῖς Ἀτρεΐδαι.

c From an attentive consideration of the “Frogs” of Aristophanes, the present writer had long been convinced, that the metres of Aeschylus often required to be arranged in a more lengthened form than his editors had yet assigned to them. It was therefore not a little gratifying to him on opening the pages of Müller and Klausen to find his views on this matter fully confirmed. How those writers came to that conclusion, they nowhere state; but Aristophanes is not that *terra incognita* in the maps of German literature, which it is in our own, (English scholars seeming to think that if they once set foot there, they will be eaten up by wild beasts, or suffer some dreadful calamity,) and probably some commentator on the great comedian had thrown out a suggestion to that effect. The present writer can only say, that no such suggestion has ever come under his eye.

*τὸ φλαττοθραττοφλαττόθρατ,*  
*Σφίγγα δυσαμερίαν, πρύτανιν κύνα, πέμπει,*

Ib. *κράτος, robur, ea potentia, quæ in unaquavis re superior evadit.*  
 Kl. (ad Choeph. 233.) Ag. 602. (*Μενέλαος*) *τῆσδε γῆς φίλον κράτος.*  
 Suppl. 518. *μακάρων | μακάρτατε, καὶ τελέων | τελειώτατον κράτος, ὅλθιε Ζεῦ.*

Ib. 'Ελλάδος ἥβας. Ag. 418. 'Ελλάδος αἴας. Soph. Phil. 223. 'Ελλάδος στολῆς. 256. 'Ελλάδος γῆς.

1248. *τὸ φλαττοθραττοφλαττόθρατ.* As the text is now laughing at the harsh constructions as well as metrical peculiarities of Æschylus, the accompaniment is changed, and instead of the SQUEAK, or former *refrain*, the reader must task his imagination to substitute one of corresponding harshness and hoarseness, in order to give effect to the malicious purpose of Euripides. A raven's croak, a Jew's gutturalisms, and that compound of fog, huskiness, and ardent spirits, which in the by-gone race of English stage-drivers, was by courtesy termed their *voice*, will go some way to accomplish it: but we do not limit him. (That Euripides added to the humour of the preceding scene by a couple of flutes playing, as the Scholiast intimates, we much doubt; that a mock citharœdic accompaniment gave additional zest to the humour of the present canto, we have no doubt. Cf. sup. 1245. infr. sub-note, p. 298.)

1249. *Σφίγγα δ. π. κ. π.* In the present sarcastic attack, Euripides draws his general materials from the "Agamemnon," *distorting as he proceeds*; this, however, not being sufficient for his purpose, he here intercalates from the "Sphinx" of Æschylus, in order to shew off his rival's harshnesses of construction to still greater advantage. (In Welcker's Æschylean Trilogies, the Sphinx occupies a middle place between the poet's Laius and Oedipus. Of the whole three dramas seven fragments only are left: I purposely abstain from any notice of their contents. The general subject is well known, and why should not some young man of scholarship and genius attempt to re-construct this and other lost trilogies of Æschylus? And this process once begun, why should not other young men of the same calibre write us up the lost comedies of Aristophanes? Now that his general manner and system are pretty well understood, the thing is surely not an utter impossibility. As to the sapient race, learned or unlearned, who saw no value in these productions but what a "witty buffoonery" confers, the tomb has long been opening for them, and nothing remains but to bury them with all due honours. Witty buffoonery!)

Ib. *Σφίγγα.* In the application of this word to Menelaus and

<sup>4</sup> In Germany, where scholarship and genius are more frequent companions than they are in this country, some approach to the undertaking has been made by Count Platen Hallermünde. See Kolster de Parab. 43. But why made in the Count's vernacular tongue? why not in genuine Attic Greek?

*τὸ φλαττοθραττοφλαττόθρατ,*

1250

Agamemnon, a laugh no doubt is intended at those metonymic expressions, in which Æschylus was so fond of indulging. To state the precise difference between metonymy and metaphor is not very easy, and perhaps some of the examples which will presently be adduced of the former, might as well have made their appearance in a preceding note, where the metaphors of Æschylus were discussed generally (sup. 871.) ; the two together will at all events serve to familiarize the student with the general character of Æschylean imagery, and display more fully the humour here intended. That Clytaenæstra should meet us as a γλῶσσα μισῆτης κυρός (Ag. 1199.), as an ἔρις, or *domestic discord*, as an ἀνδρὸς οἰζός, or *conjugal calamity* (Ib. 1437.) : that Helen should come before us as an Ἰλίῳ κῆδος ὁρθώνυμον (Ib. 680.), and a νυμφοκλαυτὸς Ἐπεις (726.) : that Cassandra should be an ἄτη in her own eyes (Ag. 1189. Kl. ed.) when living, and a mere *bed* in the eyes of Clytaenæstra when dead (Ag. Kl. ed. 1369. and note) : that Orestes should be now a *hope* (Ch. 225. Kl. ed.), now a *recent mixture* (328. Kl. ed. and note), and now a *death* (1019. ib.), are perhaps instances of metonymy, which may find parallels in other languages, though they may come less abruptly upon a reader than they do in the Æschylean passages here referred to. But some of his metonymic varieties appear before us in more trying shape. His διπλῆ μάστιξ (Ag. 625.), his δάκος Ἀργείον (797.), his χλαῖνα τρίμορος (845.), his διπλῆ μαράγη (Choeph. 369.), his δίκας πίθημην (ib. 635.); these and others present difficulties, requiring a length of explanation, which it is beyond the province of a work like this to furnish. An emendation, however, of Wellauer furnishes a specimen of Æschylean metonymy, capable of illustration on grounds of so much importance to a general understanding of the poet's diction, that we do not hesitate to give a little attention to it. When the expedition-omens are taken previous to the departure of the Argive army for Troy, they appear, as was before explained, partly in a favourable, partly in an unfavourable point of view. They are favourable, because wearing the shape of two eagles, and thereby indicating the two Atridæ, (who are subsequently termed “the winged eagles of their father;”) unfavourable, because these eagles proceed immediately to feast on a pregnant hare; and as the young (*δρόσοι*) of all animals were under the protection of Diana, it was clear to the person who took the omens, viz. Calchas, that for the feast thus made some dreadful retribution would be demanded of the Atridæ hereafter. It is to the word *δρόσοι*, as there used for the young of animals (Ag. 139. Well. ed.), that we wish to call attention. The strong resemblance of Æschylean to scriptural diction has been often noticed, but nowhere perhaps does there occur a stronger exemplification of this similarity than in the present instance, where *dew* and *progeny* are taken for synonymous

*σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὅρνις,*

terms. In the prophetic Psalm, which foretells the countless numbers that shall be born to the Messiah through the gospel, how is that intimation conveyed? In imagery of the same expressive character: "More than the dew from the womb of the morning is the dew of thy progeny." (Ps. CX. 3. Lowth's translation.) When again the Evangelical Prophet assures his countrymen, that all within the grave shall come to life again, in what language is that assurance conveyed?

Thy dead shall live; my <sup>e</sup>deceased, they shall rise:  
Awake and sing, ye that dwell in the dust!  
For thy dew is as the dew of the dawn.

Isaiah XXVI. 19.

Shall we incur censure if we dwell a little longer on this subject? If it was correctly stated in a former note, that the eye of *Æschylus* continually turned to Oriental or more southern countries than his own in search of subject, imagery, and diction, no one of his extant plays ought to afford more instances of metonymic language than his "Supplices;" for whence have the Chorus of that drama just arrived? They have arrived from shores in the immediate vicinity of <sup>f</sup>Palestine. Let us run rapidly through that interesting play,

<sup>e</sup> The Talmudists understood the expression as implying the reviviscence of mere abortions. See Scheidius's "Loca Talmudica," p. 108.

<sup>f</sup> And if we were to add,—from the vicinity of those lands which apparently gave birth to the author of the book of Job,—should we not be leading the reader into a still more correct view of the subject before us? How close a resemblance of opinion (and on a subject of the utmost moment) is found in that sacred book, and in the Promethean Trilogy of *Æschylus*, we have endeavoured to shew in another place, (Append. F.): is the resemblance between them in diction and imagery less remarkable? Even the most violent of *Æschylean* images here finds a parallel. If *smoke* was the *brother of fire* in the former (sup. 877.), what are *sparks* in the latter? *הַנְּבָרֵן בְּאֹהֶל, sons of the flames, or coals* (Gesen. II. 75<sup>1</sup>.), as *son of the bow* is by metonymy put for an *arrow* in another chapter (XLII. 20.). If *ships* appear in so many singular forms in the *Æschylean* drama just reviewed, do none appear equally singular in the author of the Book of Job? His *נְהַרְתָּא, or ships of desire* (IX. 26.) i. e. as Symmachus explains it, *ships hastening with desire to a port*, certainly may bear a comparison. If the term *וּבָא כָּוֹלֶב, to dust the road* (Pers. 168.), be a singular expression, when meant to signify *urgent haste*, is *תִּלְכֵל בְּשָׁמֶן, till I have swallowed my spittle* (Job VII. 19.), less singular, when implying the demand of *a moment's delay*? Add, *Fire of God*—lightning, (I. 16.); *night of death*—intense darkness (III. 5.); *eye-lashes of the morning*—day-dawn (III. 9.); *a man of lips*, i. e. a great talker (XI. 2.); *words of wind*, i. e. vain words (XVI. 3.); *first-born of death*, i. e. a violent disease (XVIII. 1.). Cf. Gesen. I. 86. Magee, II. 174.); *the man of arm*—mighty man (XXII. 8.); *silver of treasures*—treasures of silver (XXII. 25.); *meat of desire*—dainty meat (XXXIII. 20.). If to these we add the frequent use of substantives for adjectives, as *pride* for *proud* (XXVI. 12.), *terrors* for *terrible* (XXXIX. 20.), *armour* for *armed men* (XXXIX. 21.), we obtain a similarity of diction, as well as in one instance a similarity of thinking, which must be considered as somewhat remarkable.

*τὸ φλαττοθραττοφλαττόθρατ,*

and see if our suggestion is borne out by its contents. At v. 32. we find *ξὺν δχφ ταχνήται* (*a ship is meant*). 94. *ημενον ἄνω φρόνημα* (*Jupiter is thus personified*). 126. *λιωρραφῆς δόμος ... δορὸς* (*a ship again*). 208. *Ζηνὸς ὥρνις* (*the sun, see Scholef. on the passage*). 339. *πρύμνα πόλεος* (*a hill is meant*). 524. *τὰν μελανόζυγ' ἄταν* (*a ship again*). 551. *βουκάλον πτερόντος* (*a gad-fly*). 741. *βύθλον δὲ καρπός* (i. e. *Ægyptii*) *οὐ κρατεῖ στάχυν* (i. e. Argivos. Cf. Pers. 152.). 871. *δίπονς ὅφις=man!*! 956. *θεραποντίδα φέρνην.* 975. *τέρεω' ὀπώρα* (*the virgin state*). If to the above examples we add those meanings and interchanges which the names of Deity often assume in the Æschylean writings, as *\*Ἀρῆς=martius vigor* (Ag. 77.) = *φονεὺς* (Eumen. 335.). *\*Ἐρυῖς=mors inopinata* (Ch. 587. Kl. ed., where see note) = *inexpectati lucri auctor*, (Sept. c. Th. 504.) *Ζεὺς τῶν κεκμητῶν=Pluto* (Suppl. 147.), we shall have a tolerably complete notion of Æschylean metaphor and metonymy. For specimens of Orphic and other poetical metonyms, see Lobeck's Aglaoph. II. 836. sq.

Ib. *δυσαμερίαν* (*δός, ὑμέρα*), Dor. for *δυσήμερον, happening on an evil day, or misfortune-bringing*. The substantive is found in Soph. Tereus, fr. VIII. 4. *βόσκει δὲ τοὺς μὲν μοίρα δυσαμερίας.*

Ib. *πρύτανι* (Æsch. Suppl. 365. Prom. V. 176. Eurip. Troad. 1298.) *κύνα, the prince-monster.* Soph. ΟΕδ. Tyr. 391. *κύων ράψιδος*, i. e. the Sphinx. Cf. sup. 445. *Πρύτανι κύνα* here stands in apposition with *Σφίγγα δυσαμερίαν*, as the two latter words stand in apposition with *διθρονον κράτος* in a preceding verse. As every expression and construction here used forms more or less of a taunt at the Æschylean writings, it will be necessary to exhibit somewhat of the extent to which apposition prevails in those writings. Beginning with simpler forms, we shall proceed to those of a more complex character, concluding with a set of references, which alone would be sufficient to shew that Euripidean sarcasm on this point was not wholly uncalled for. Prom. Vinct. 960. *θαλασσίαν τε, γῆς τινάκτειραν νόσον, | τρίαιναν, αἰχμὴ τὴν Ποσειδῶνος, σκεδᾶ.* Pers. 45. *ἐπόχους | πολλοῖς ἄρμασιν ἔξορμῶσιν, | δίρρυμά τε καὶ τρίρρυμα τέλη, | φοιβερὰν ὄψιν προσιδέσθαι.* S. c. Theb. 535. *τὸ γὰρ πόλεως ὄνειδος ἐν χαλκηλάτῳ | σάκῃ, κυκλωτῷ σώματος προβλήματι, | Σφίγγῃ ώμόσιτον προσμεμπχανημένην | γόρμφοις, ἐνώμα, λαμπρὸν ἔκκρουστον δέμας.* 724. *ἔνος δὲ κλήρους ἐπινομῆ | χάλυβος Σκυθῶν ἄποικος, | κτεάνων χρηματοδαίτας | πικρὸς, ώμόφρων ἡ σίδαρος.* 937. *πικρὸς λύτρο | νεικέων, δύντιος | ξένος, ἐκ πυρὸς συθεῖς, | θητκὸς σίδαρος.* Ag. 104. *ἔτι γὰρ θέοθεν καταπνείει | πειθῷ μολπᾶν, ἀλκὰν σύμφυτον, αἰών, (for still by the gift of the gods, our time of life breathes persuasive songs, such songs being the strength congenial with age).* 217. *ἔτλα δ' οὖν θυτὴρ γενέσθαι | θυγατρὸς, γυναικοποίων*

<sup>h</sup> This might have been put also under the head of Æschylean metonymy. Cf. sup. 871.

<sup>i</sup> The translation has been framed according to Blomfield's exposition of the passage; but see Klausen on the subject.

*κυρεῖν παρασχῶν ἵταμαῖς κυσὶν ἀεροφοίτοις,*

πολέμων ἀρωγάν, | καὶ προτέλεια ναῶν. (idem, quod θυσίαν ποιεῖσθαι. Cogitationi θυσίαν apposita sunt ἀρωγάν et προτέλεια, K.L.) 262. (Kl. ed.) Ισχὺς πορευοῦ λαμπάδος πρὸς ἡδονὴν, | πεύκη τὸ χρυσοφεγγὲς ὡς τις κῆλιος. 624. πολλοὺς δὲ πολλῶν ἐξαγιστέντας δόμων | ἄνδρας διπλῇ μάστιγι, τὴν "Ἄρης φιλέι, | διλογχον ἄτην, φουνίαν ἔννωρίδα. 787. ἀνδροθυῆτας Ἰλίου φθορᾶς, | εἰς αἰματηρὸν τεῦχος οὐ διχορρόπωτος | <sup>1</sup>ψηφοὺς ἔθεντο. 1162. ὑμνοῦσι δ' ὑμνον, δώμασιν προσήμεναι, | πρώταρχον ἄτην (noxam a principio genti adhaerentem, i. e. Myrtili cædem. <sup>m</sup> Blomf.). 1191. χείρας κρεῶν πλήθοντες οἰκεῖας βορᾶς, | σὺν ἐντέροις τε σπλάγχνῳ, ἐποίκιστον γέμος, | πρέπουσ' ἔχοντες. Choeph. 313. ἐνθα σ' ἔχουσιν εὖναι, | σκότῳ φάσι ισόμοιρον, (where see Scholef.). 784. τίς ἀν σωζόμενος ῥυθμὸν | τοῦτ' ἴδοι διὰ πέδον, | ἀνομένων βημάτων ὅρεγμα. Add Suppl. 79. 101. 176. 186. 263. 409. 451. 495. 533. 554. 614. 620. 632. 697. 756. 1043. Pers. 71. 151. 237. 550. 810. 934. Sept. c. Theb. 81. 190. 311. 386. 618. 748. 785. (where see Scholef.) Prom. Vinct. 162. 289. Ag. 8. 95. 109. 112. 133. (see Kl.) 147. 201. 316. 332. 498. 544. 562. 610. 625. 739. (see Kl.) 798. 880. 918. 928. 933. 968. (see Kl.) 1205. 1297. (Kl.) 1347. (Kl.) 1354. 1358. 1377. 1388. 1391. 1456. (Kl.) 1479. 1635. Choeph. 23. 27. 91. 221. (see Kl.) 570. 608. 620. 932. (Kl.) 956. 969. Eum. 107. 133. 154. 292. 312. 315. 317. 350. 356. 584. 655. 770. 798. 803. 821. 895. 979.

1251. The travestie again returns to the "Agamemnon." Cf Blomf. ed. v. 110.

Ib. πράκτορι (SCHOL. τῷ δίκην εἰσπραξομένῳ), mulct-exacting. Blomf. quotes in illustration Æsch. Eum. 309. πράκτορες αἴματος. Soph. El. 953. φόνου ποτ' αὐτὸν πράκτορ' ἔξεσθαι πατρός. Dem. 1327, ult. μὴ παραδοθῆναι τοῖς πράκτοροις τὸν προσοφείλοντα κατὰ τὸν νόμον.

Ib. θούριος, acer. See Blomfield's Gloss. in Sept. c. Th. ad v. 42. and to the examples there given, add Pers. 724. θούριος Ξέρξ.

Ib. ὅρνις, eagle and omen. As this monarch of the air sends Agamemnon and Menelaus with favourable auspices on their way to Troy, so he sends Priam on his journey to the tent of Achilles :

τοῦ δ' (Priami sc.) ἔκλυε μητιέτα Ζεύς·  
αὐτίκα δ' αἰετὸν ἤκε, τελειώταν πετεηνῶν,

εἰσατο δέ σφιν

δεξιὸς ἀξέας ἐπέρ αἴστεος· οἱ δὲ ἰδόντες  
γῆθησαν, καὶ πᾶσιν ἐνὶ φρεσὶ θυμὸς λάνθη.

II. XXIV. 314. Cf. Æsch. Ag. 111—115. Eum. 740.

1253. No information is given by the Scholiasts, as to the

<sup>b</sup> See examples of what Klausen terms *premission*, rather than *opposition*.

<sup>1</sup> I translate, as their votes, putting ψηφοὺς in apposition with φθορᾶς.

<sup>m</sup> See a different, and I think, better exposition by Klausen.

*τὸ φλαττοθραττοφλαττόθρατ,*

source from which this verse is derived. It not improbably belonged to one of the three dramas, which will be considered at v. 1255.

Ib. *ἰταμὸς* (*εἷμι, ἵησ*), *bold, confident, fearless.* Theoph. ap. Athen. 562, f. *ποιητικὸν*, *ἴταμοίς, προθύμοις, εὐπόροις.* Dem. 777, 3. *ἴταμὸς γάρ ή πονηρία καὶ τολμηρὸν καὶ πλεονεκτικόν.* 106, 25. *ἴταμῶς πολιτευόμενοι.* Plat. Polit. 311, b. *δριμύτητος δὲ καὶ των ἴταμότητος ὁξεῖας καὶ πρακτικῆς ἐνδέιται.*

Ib. *κυσὶν ἀεροφοίτοις, eagles.* (Cf. sup. 871.) Aesch. Prom. V. 1057. Διὸς *πτηνὸς κύων, δάφονος ἀερός.* Ag. 133. *πτανοῦσιν κυσὶν ἀεροφοίτης,* frequent in Dionysiacs. V. 492. VI. 368. XI. 132. XXIV. 340. XXIX. 12. XL. 49. XLVII. 262. 565. Orph. Hymn. LI. 5. Argonaut. 47.

Ib. *ἴταμαις ... ἀεροφοίτοις.* Among the peculiarities of Aeschylean language and construction, held up for ridicule in the cento or farrago before us, we have found specimens of his dithyrambic diction, his metonyms, his appositions, and his general harshness and violence of collocation; we are here no doubt presented, but in a mitigated form, with a specimen of the difficulties which his accumulated adjectives present, ranging as they often do from a simple pair to even thrice that number, and often without any copula to connect them. A few specimens of this mode of Aeschylean accumulation will enable the reader to enter with more zest into the humour of the passage. *Double adject.* Ag. 221. (Kl. ed.) *ἄγνα δ' ἀτάυρωτος αὐδὰ πατρὸς | φίλον τριτόσπουδον εὐποτμον | αἰώνα φίλως ἔτιμα:* also 1091. (Kl. ed.) Suppl. 22. 263. 620. *Triple adject.* Ag. 145. *μή τινας ἀντιπνόους Δαναοΐς χρονίας ἔχενηδας | ἀπλοῖς τεύξῃ.* 215. *Βροτοὺς θρασύνει γάρ αἰσχρόμητις | τάλαινα παρακοπὰ | πρωτοπήμων.* Also 448. Suppl. 566. 684. Pers. 984. *four adject.* Choeph. 768. (Kl. ed.) *καὶ τότε δὴ πᾶλει τάδε λυτήριον | δῆλων οὐριστάταν νόμον μεθῆσομεν δροῦ κρετόν γοητῶν | πλούτον δωμάτων:* also Ag. 212. Theb. 910. Suppl. 104. *Six adjectives.* Suppl. 774. *λιστρὸς αἰγιλιψ ἀπρόσ | δεικτος οἰόφρων κρεμάς | γυνίας πέτρα.* Ag. 141. (Kl. ed.) *μίμει γάρ φωθερὰ παλίνορτος | οἰκονόμος δολία μιάμων μῆνις τεκνύποινος,* (where also see an excellent explanatory note by the learned editor.) For specimens of part. and adject. without conjunction in the same sentence, see Pers. 100. Ag. 11. (Kl. ed.) 629. Ch. 317. (Kl.) 732. 763–4. (Kl. ed.) Eum. 214. . For double adverbs under similar circumstances, see Ch. 421. 760. (Kl. ed.) Eum. 913.

1254. The nature of the humour having now become perfectly intelligible to the audience, part of them join in it, and a hubbub arises, which perfectly astonishes the tenants of the adjoining marshes. "My friends," said one of the gravest of the species, after listening for some time with profound attention, "we have lived too long. I ever thought that our own sounds held preeminence in discordancy; but such dissonance as this" — "It can

*τὸ συγκλινὲς ἐπ' Αἴαντι,*

1255

be no man's doing," rejoined another, " but that of Aristophanes. After serving us up as one species of noisy Chorus, (a night more sleepless than that of a Pallas be his portion for it !) he has doubtless discovered or invented another species of Chorus, on whom he has bestowed sounds of a still more portentous nature. And what will be the consequence," continued the speaker, thoughtfully applying his right paw to his right cheek ?—" That our undisturbed reign is at an end," replied a third—a bull-frog of most princely dimensions—" Not a brace of urchins will pass through our domains, but—(mimics) *croak! croak!* 'twill be with one—(mimics) *tophlattothrattohlattohlatrathat*, rejoins the other. But, the gods be thanked, *our* larynx is yet untouched, and if occasion should require—but we left *our* *Hydromedusa* in a delicate situation, and as the addition of a royal *Physignathus* to our numbers is of some consequence at the present moment, we hasten to our consort's side ! meantime—this in the impudent poet's teeth ! *Βρεκεκεκέξ, κοάξ, κοάξ.*" He spake, and the water-bubbles (sup. 241. πομφολυγοπαθλάσματα) which he left behind, evinced the energy with which his downward movements were made.

1255. *τὸ συγκλινὲς ἐπ' Αἴαντι, (aciem in Ajacem irruentem, Th.)* "The Thracian women," from which, according to Apollonius, this quotation is made, appears (see Welck. *Æsch. Tril.* 438, sq.) to have formed the middle piece of an *Æschylean Trilogy* commemorating the death of Ajax Telamon. The name is of course derived from the females who form the Chorus of the drama, most probably captives, taken by the Ajacidae during some predatory excursion, and not improbably women of high rank, for of such the aristocratic *Æschylus* apparently preferred to form his choral Troop. To celebrate in glowing terms the valour displayed by the two brothers, and more particularly by Teucer in the enterprise, which ended in the Chorus's own loss of freedom, and to bewail the loss of the elder brother, whose suicidal <sup>p</sup> death had formed the con-

\* When Pallas is asked by Jupiter, in the *Βατράχομομαχία*, whether she means to take part with the Mice, she indignantly denies any such intention ; but that denial argues no good feeling towards the Frogs, of whom she observes :

ἀλλ' οὐδ' ὡς *Βατράχοισιν ἀργύεμεν οὐκ ἔθελησον*.  
εἰσὶ γὰρ οὐδὲ αὐτοὶ φρένας ἔμπεδοι, ἀλλά με πράην  
ἔκ πολέμου ἀνιούσαν, ἐπει λίπη ἐκοτάθην,  
ὕπνου δενομένην, οὐκ εἰδόσαν θορυβοῦντες,  
οὐδὲ ὀλίγον καταμένας ἐγὼ δ' ἔναντος κατεκείμην,  
τὴν κεφαλὴν ἀλγοῦσα, ἵως ἔβόησεν ἀλέκτωρ.

186, sq.

o The speaker in the text must consequently have been another Peleus, but how many removes from the Homeric marsh-monarch of that name, the calculators in frog-life must decide.

p The Scholiast on the *Ajax* of Sophocles has preserved some curious particu-

*τὸ φλαττοθραττοφλαττόθρατ.*

clusion of the preceding drama, would be among the principal topics of their melic strains. What that preceding drama had been, there can be little doubt; it must have been the "Οπλῶν κρίσις, and perhaps in that drama the lion-hearted Teucer had manifested as bold an exhibition of civil courage in behalf of his brother, when all else had begun to waver in devotion to him, as the second had afforded an opportunity for the exhibition of his martial bearing. That the most interesting scene in the "Οπλῶν κρίσις would form the groundwork for the oratorical contest displayed in Ovid (*Metamorph.* B. XIII.) seems no unreasonable conjecture, though for the two or three <sup>q</sup>fragments yet remaining of that drama, and which bear all the marks of having formed part of the speech put into the mouth of the Æschylean Ajax, when claiming the armour of Achilles, I find no exact counterpart in the Roman poet. If the first two pieces of the Trilogy afforded means of displaying the military virtues of Teucer, the concluding drama gave an opportunity of contrasting them by domestic virtues of the highest class. To give the utmost pathos to that drama, the dead body of Ajax Telamon would naturally be brought back to his native isle of Salamis. That the females of that isle would form the Chorus of the piece—that the principal character would be sustained by the aged Telamon himself—that in the depth of his grief the most acrimonious reproaches should burst out against the surviving son for not having sufficiently defended his brother, or even perhaps for having out-lived <sup>r</sup>him—and that he who had stood unabashed among assembled princes, or had been foremost in the press of war, when occasion called, should stand silent and submissive in an irritated parent's presence, are all pictures suited to the genius of Æschylus, and such as were calculated to give additional lustre to the dramatic character of Teucer. That the character as such was one which the bard himself took particular delight in contemplating, is evident from the words which Aristophanes has put into his mouth (sup. 1007.).

1256. The hubbub, which had only partially prevailed at v. 1254. having now become universal, we proceed under cover of it to slip in a translation of the above piece of Greek. Cramp it must necessarily be in every sense of the word; but what then? we look only to the benefit of the rising race of Aristophanists, and to the time, when proper accommodations being provided

lars as to the difficulty with which the suicide was accomplished, the only part in which it appears the hero was vulnerable being his shoulder. *Æsch. Fr.* (Dind. ed.) 78.

<sup>q</sup> Fr. 161. 162. Fragment 163 was perhaps spoken just preparatorily to his death.

<sup>r</sup> Cf. Eurip. *Hel.* 87—104. and the *Ajax* of Sophocles 1008 sq.

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἔστιν; ἐκ Μαραθῶνος, ἦ

πόθεν συνέλεξας ἴμονιστρόφον μέλη;

ΑΙ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ

for the purpose, they shall study his dramas each in its proper locality, the Acharnians and Knights in the Pnyx, the Wasps on the supposed site of the Heliæa, the Frogs, of course, in the Marshes, and the Cloud-choruses, where can they be studied and enunciated with proper effect, unless in a balloon, pitched suitably near Mount Parnes for the purpose? That we may fully expose the malicious contrivances of Euripides, we shall, before proceeding to our own translation or paraphrase, throw the original into its proper order of construction. Κύριός εἰμι θροεῖν ὅπως θούριος ὄρνις πεμπει σὺν δορὶ καὶ χερὶ πράκτορι δίθρονου κράτος Ἀχαιῶν, Σφίγγα δυσαμερίαν Ἐλλάδος ήβας, πρύτανις κύνα, παρασχὼν τὸ συγκλινὲς ἐπ' Αἴαντι ἵπαμις κυσὶν δέροφοίσιος. "I have commission or authority to relate, how an active bird (which bird is at once bird and omen) sends with spear and avenging band the two-throned power of the Achæans, which two-throned power has been to the Grecian youth generally what the cruel Sphinx, that pre-eminent monster or fury, was to the youth of Thebes particularly, the said bird of omen having given as prey to the strong air-going hounds (i. e. eagles) that part of the Trojan army, whose efforts were more particularly directed against that part of the Grecian army where Ajax had the sway."

1257. τί τὸ κ. τ. ἐ. Bacchus speaks after a pause of the utmost pretended astonishment.

Ib. ἐκ Μαραθῶνος. Unless some obscurer allusion, says Thiersch, is intended, the following seems to me the sense of this passage. As Æschylus had been present at the battle of Marathon, one, if any, full of noise and tumult, Bacchus asks whether Æschylus had borrowed this hoarse-sounding word, τὸ φλαττ. from that battle; i. e. whether Æschylus used these harsh-sounding words, because as a soldier he had been accustomed to hoarse-sounding language.

1258. ἴμονιστρόφον (*ímoniā, rope, cord, στρίφω*) μέλη, songs used by a man who draws water from a well. These from the nature of the occupation would be likely to be of a hoarse kind.

1259. This verse and the two following, the <sup>s</sup> commentators, with

\* Of the three German translators, Voss, Conz, and Welcker, the former two say nothing, the latter makes the following (to me) somewhat strange remarks: "Æschylus sagt: Nein, aus dem gemeinen Leben, wo diese nun veralteten Weisen auch jetzt noch zu Hause sind, nachdem eine künstlichere und belebtere Musik den langsamem, melancholisch ernsten Gang der alten aus der Kunst vertrieben hat, brachte ich sie nicht zu nehmen. Phrynicos ging mir voran, behandelte sie erfunderisch und glücklich und machte sich durch sie grossen Nahmen. Doch durfte ich nicht bloß von ihm borgen; sondern konnte etwas neues auch schönes hierin hervorbringen. Dass Phrynicos, sagt der Schol. der Citarrenweisen sich bedient habe, nehmen alle an."

ἡνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ

1260

the exception of Thiersch, of whom more hereafter, avoid noticing, either considering them as too easy to require explanation, or as presenting difficulties which cannot now be satisfactorily encountered. If I may form a conjecture from the interpretation incidentally set upon them by one of the most eminent of modern scholars, the last circumstance may rather be predicated of them than the first. Let us see if with the aid of Athenaeus, some imperfect light may not yet be thrown upon them. In the cento which has lately been before us, Euripides had travestied the diction, and parodied the "music of the Æschylean choral strains. In what manner Æschylus resents and retorts both these charges, we shall see hereafter; his present words may, I think, be thus paraphrastically explained—" You object to my melodies, and more particularly to the music which I employ to give effect to my melic strains. Pitiful and contemptible objection! My music was a transfer; and it was a transfer made from that which is most beautiful in itself, viz. the *citharædic nomes*, to that which is as beautiful, viz. the tragic art. And why did I adopt this plan? That I might not appear to be gathering flowers from the same sacred meadow of the Muses as Phrynicus did." And so much for the general meaning: let us now enter into details.

Ib. ἐς τὸ καλόν. (Stage-play: Æschylus, who during the late attack upon his melodies has stood with his arms folded, apparently in an attitude of deep abstraction and self-communion, here advances to Bacchus and delivers his observation in a tone of voice, which makes Euripides start, and strikes the little wine-god, as the expressive phrase is, *all of a heap*: at the latter part of v. 1260, he resumes his former attitude, and speaks rather as a person in soliloquy, justifying his conduct to himself, than as condescending to explain it to those around him. Significant winks interchanged between Bacchus and Euripides at the *metaphorical* terms in which the Æschylean declaration is made.)

Ib. ἐκ τοῦ καλοῦ. If we call to mind the passionate fondness of Æschylus for the Homeric writings, and recollect what figure "the golden harp" there makes, whether in the hands of earthly bards, or in those of Apollo, the peculiar god of the Athenian aristocracy, we shall not wonder that every thing connected with the cithara was *beautiful in his eyes*.

1260. ἡνεγκον. So also infr. 1262. φέρει. and Av. 748. ἔρθει

<sup>t</sup> "Æschylus autem non adeo inventione pauper erat, ut Phrynicus fabulas recogeret. Audi ipsum de se loquentem apud Aristophanem in Ran. δλλ' οὐδὲ ἔγω μὲν κ. τ. ἐ. Blomf. Praefat. in Pers. p. 10.

<sup>u</sup> That citharædic music was not only capable of being parodied, but was actually parodied, we have the testimony of Arixtoxenus, who mentions one Ænopus as the founder of the practice, and Polyeuctus and Diocles as two of his most successful followers. Athen. XIV. 638, b.

λειμῶνα Μουσῶν ιερὸν ὄφθείην δρέπων

ἀσπερ ἡ μελιττα, | Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπὸν, τὰς φέ-  
| ρων γλυκέαν φέδαν.

1260-1. μὴ τὸν αὐτὸν Φρυνίχῳ | λειμῶνα Μ. L. δ. δρέπων. If words mean any thing, these must surely mean, that in the nature of his musical accompaniment *Æschylus* differed *widely* and differed *purposely* from his great contemporary. Thiersch, however, instead of seeing them in this large sense, restricts them to the following meaning; “*quæ pulchra erant, pulchra in meum usum translata servavi, ita tamen ut ne cœce sequerer Phryничum.*” And what then, it will now be asked, was the music used by the latter dramatist? a question not easily to be answered at this distant day, though some general hints may perhaps be furnished towards a solution of the difficulty. If the melic strains of *Æschylus* were distinguished by general dignity of language as well as a noble and sententious morality, those of *Phrynicus* were characterised by plaintive sweetness<sup>x</sup>, and the most subduing pathos. What then, according to many preceding notes in this play, ought to have been the musical instrument most generally used by each of these two great dramatists? If the *cithara* was the instrument adopted by *Æschylus*, the *flute* ought to have been the one most commonly employed by *Phrynicus*. Can we ascertain that he did use such instrument? Alas! of those dramas and melic strains, which once gave delight to congregated thousands, there are but one or two fragments now remaining; but if we consider attentively the drama in which one of those fragments is found, one of two probabilities may, we think, be elicited; viz. either that the poet did in that drama use flute-music, or if not, that he used a stringed instrument, different from that habitually used by *Æschylus*, and the sounds of which were elicited by a different process. Had the participle in that fragment been found with a feminine instead of a masculine termination, there could, I think, have been no doubt on the latter point. Before bringing the fragment itself under the reader's eye, a few words respecting the play in which it occurs will be necessary. The drama to which we refer is the poet's “*Phoenissae*,” the Chorus of which is generally understood (Kanngiesser's Bühne in Athen, p. 91.) to have consisted of Phoenician women lamenting the deaths of their husbands, who had fallen in the service of Xerxes at the great sea-fight of Salamis. In such a drama it is not unnatural to suppose that the instrumental music adapted to the choral strains would be

<sup>x</sup> Hence the term applied to them in the *Wasps* of Aristophanes, where his dictasts are represented as relieving their early march to the courts of justice by singing in a low plaintive tone the melodies of *Phrynicus*. (*μυωρίζοντες μέλη* | *ἄρχαιομελοιδῶνοφρυνιχῆρα*). Cf. nos in Vesp. 219: and see also Welcker's *Nachtrag*, p. 285, where, however, the learned writer, unless he has followed some alteration of the text by Schwenk, has inadvertently applied to Euripides, what is said of Agathon.

οὗτος δὲ ἀπὸ πάντων μὲν φέρει πορνιδίων,

such as Phœnicia itself furnished. And what were these? Athenæus has left a tolerable stock to decide among, whether wind or stringed instruments are concerned. Of the former, there were the *ivory flutes* mentioned by Tryphon (IV. 182, e.); the *Gingri*, flutes mentioned by the dramatists Antiphanes, Amphis, and Menander, and which the Phœnicians used when mourning for Adonis (IV. 174, f.); there was the *magadis*, which sometimes appears as a flute, sometimes as a stringed instrument (IV. d. 182. XIV. 637, a. 634, f.) and besides these there were perhaps the *ἀλλοι κιθαριστῆριοι*. (Cf. IV. 176, f. XIV. 634, f. 637, f.) Of stringed instruments, we may mention among others (XIV. 636, b.) the *lyro-phœnix* (IV. 175. d. 183, c.), the *psalterium* (IV. 183, c. XIV. 636, f.), the *pectis* (IV. 175, f. 183, b. XIV. 636, a. b.), and the *trigonum* (IV. 175, d. 183, e.) Whether the melic strains of Phrynicus were sung to any of the former class of instruments, we are incompetent to say; but if they were sung, as the fragment which we shall presently furnish would seem to imply, to any of the latter, the words of that fragment clearly establish, that the sounds drawn from the instrument were elicited by the *fingers*, and not by the *plectrum*, as was the case with the *cithara*, and that consequently a different set of musical *nones* might exist for both. Further than this—and that we are sensible is little enough—we do not feel ourselves entitled to go, but if attention should be awakened to the subject, our time will not have been mispent. The fragment itself stands thus in Athen. XIV. 635, c. καὶ Φρύνιχος δὲ ἐν Φονικοῖς εἴρηκε

γ ψαλμοῖσιν ἀντίσπαστ' ἀείδοντες μέλη.

Ib. *Φρύνιχος*. Let us now be allowed to devote a few words to Phrynicus himself. When it is considered that all dramatic literature at Athens grew out of the service of Bacchus, and that the rites and festivities of the wine-god were naturally celebrated more in rural districts than in towns, we shall not be surprised to find all the earlier dramatists born out of Athens. Thus Icaria gave birth

γ ψαλμὸς (*ψάλλειν*), that jerk of a stringed instrument, which is effected by the *fingers*, in opposition to the *κρεγμὸς* (*κρέκειν*), or that blow which is made by the *plectrum*. Athen. IV. 183, d. μουσικῶτας δὲ ὁ κατὰ χεῖρα, δίχα πλήστερον ψάλλειν. XIV. 634, c. ψάλλω δὲ εἴκοσι | χορδαῖσι μάγαδιν ἔχων. Ibid. 636, b. Ἀρτεμιν σέβειν | ψαλμοῖς τριγώνων πηκτίδων κρέκειν. Athen. XIV. 636, b. ἀντί-ζύγοις | δλκοῖς κρεκούσας μάγαδιν. Arist. Av. 682, applies the term humorously to a flute. Cf. Plut. Symp. quest. 2, 4. The difference between the *cithara-jerk* or blow, and that of other stringed instruments, is thus implied in Herodotus (I. 155.): πρόεπε δὲ αὐτοῖσι κιθαρίειν τε καὶ ψάλλειν καὶ καπηλεύειν παιδεύειν τοὺς παιδας.

γ Πολὺς δὲ Φρύνιχος τρίγωνος ἀντίσπαστά τε | Λυδῆς ἐφυμεῖ πηκτίδος συγχορδία. Soph. in Mysis, fr. 361. (Dind.)

to Thespis and Phrynicus, Phlius to Pratinas, the author of the satyr-drama, and Eleusis to Æschylus. Kanngiesser supposes Phrynicus to have been of noble birth; that he was wealthy, may be presumed from the heaviness of a judicial fine imposed on him, to which we shall presently have occasion to allude, and from the splendid attire, in which, according to the testimony of Aristophanes, it was his fashion to appear. (Thes. 164.) Of the four fathers which Suidas assigns to him,—supposing his first and fourth Phrynicus to mean the same person, of which there can be little doubt, (see Bentley's *Phalaris*, p. 186, sq.)—three may perhaps be set down as playful <sup>a</sup> appellations which the lexicographer did not understand, and that of Melanthas be assumed as the real one. Leaving the reader to collect from Bentley's "Phalaris" all such chronological dates as apply to the relations of time between Phrynicus and Thespis, of whom the former is generally considered as the scholar, thus occupying a middle space between him and Æschylus, we proceed to a brief notice of those three of his dramas, in which alone the student can be supposed to take an interest, viz. his "Capture of Miletus," his "Phoenician Women," and his "Pyrrhichists." For a knowledge of the first we are indebted to Herodotus, who tells us, (VI. 21.) that so deeply were the audience affected by its pathos, that they imposed upon the author a fine of 1000 drachms, and forbade the future introduction of the subject on the stage. Making every allowance for Athenian susceptibility, this seems a strange story, and two inquiries immediately occur; Why were the Athenians so deeply concerned in the fate of Miletus; and who imposed this heavy fine? (That 1000 drachms was no light sum in those days will be readily admitted.) Kanngiesser <sup>b</sup> affirms that the fine was imposed by the aristocracy, indignant at the odium brought by the exhibition of the play upon some Athenian commanders, members, it may be presumed, of their own body, who ought to have gone to the relief of Miletus, but who, having themselves suffered a previous defeat from the naval power of Persia, preferred to sail home, leaving the people of Miletus to their fate. Without touching upon the learned writer's historical matter, we may observe, that the narrative of Herodotus, instead of implicating the aristocracy in this proceeding, would rather imply that no such power lay in their hands, but on the contrary, that the democracy had already assumed that form which enabled the collective body of the people to levy such a heavy penalty. The aristocracy, it might be further added, rather watched over the *smiles* than the *tears* of their countrymen, in other words, favoured Tragedy

<sup>a</sup> Polyphradimon, Minyras (cf. foot note, p. 299.), and Choroës. On the prevalent custom of connecting patronymics of this nature with dramatic writers and other poets, see Welcker's *Nachtrag*, p. 285, Passow in *voc.* Ψαλλυγεῖται, and Lobeck's *Aglaoph.* I. 323-5. Cf. also Gesenius *Heb. Lex.* p. 92. and *Genesis XXXV. 18.*

<sup>b</sup> Kom. Bühne in Athen, c. 9.

and discountenanced Comedy; and for a very plain reason, because it suited the policy of the Pisistratid family to make them, the nobility, the more particular objects of stage-satire. (Append. H.) Reserving for future consideration another opinion of the learned writer with regard to this drama, we proceed to ask whether some misconception with regard to its thus working on the feelings of the audience has not arisen from the period at which its exhibition has generally been supposed to take place? As Herodotus relates this dramatic anecdote immediately after his account of the destruction of Miletus, the critics generally (and the great Bentley among the rest) have taken it for granted, that the drama of Phrynicus was brought out within a year of that mournful event. But does this necessarily follow? Certainly not, whether we look to the narrative of the historian, or to the general practice of the Attic stage. That the "Old Comedy" from its peculiar construction should look to events *immediately passing*, was natural enough: but why was Tragedy to be so circumscribed? She might surely go back to any period, however distant, for her materials. Now if we suppose Phrynicus to have brought out his drama, not in the year subsequent to the actual capture of Miletus, but some twenty years afterwards, when Athens had herself suffered from the Persian power a calamity similar to that which Miletus had experienced, we shall have a substantial reason for the manner in which the Athenians were affected, and for an expression used by the historian as to why the fine was imposed, *καὶ ἔξημισσάν μυν, ὡς ἀναμνήσαντα οἰκηία κακά.* But was the poet living after that occurrence to the Athenian metropolis? The poet was not only living, but, as we know from authority which cannot be disputed, in such full possession of his mental powers, as to have gained him for the first time the tragic prize, the great Themistocles furnishing the expenses of the piece. (Plut. in Themist. 5. Bentley's Phalaris, p. 184.) Whether this victorious drama was the "Phœnissæ," to which we alluded in a former note, we are little concerned to know; but it is more than probable that it was. If the writer had given offence by his "Capture of Miletus," nothing was more likely to reconcile him with his countrymen, than a drama which, instead of reminding them of a painful occurrence, should turn, as we know that drama did, on the great naval events which had secured for Athens the sovereignty of the sea. Observing further that it was the choral strains of this drama which gave so much delight to antiquity from their peculiar sweetness, (Vesp. 220.) we proceed to some singular opinions of Kangiesser, to which we have before incidentally adverted. On the authority of a well-known passage in Aristotle, which declares that Æschylus was the first person who added a second actor to the stage, or, in other words, gave birth to dialogue, the learned writer does not hesitate to maintain that the two dramas which we have just been considering were mere *monologues*, the choral strains attached to them being independent of the narrative. The "Capture of Miletus" he supposes to have

been narrated in a sort of ballad-style by a Milesian *female*, (the female character being then, he thinks, for the first time introduced upon the stage,) who has with difficulty escaped the fate of her countrywomen, and made her way to Athens. All the author's reasons for this singular opinion, it is beyond the compass of a note to tell. In the "Phoenissæ" he admits indeed a second character; but for what purpose? To speak? Not a word. She sits on the ground muffled up like the Æschylean Niobë or Achilles, whom the learned writer obviously considers as characters introduced for a similar purpose, viz. to give a *tableau* effect to the piece. It is almost needless to add, that by adopting a later period for the exhibition of the "Capture of Miletus," we not only give probability to a story otherwise strange in itself, but get rid of these theories of a lively and ingenious, but not always cautious writer; that period of exhibition bringing us down to a time when the power of the aristocracy, whether in the ecclesia or the courts of law, had been sensibly diminished, and when the copy of the "Persæ" in our hands would of itself suffice to prove that the *monologic* character of the Attic drama had entirely ceased. We have but little space for discussing Phrynicus's third drama. If his "Capture of Miletus" gave birth to one singular dramatic anecdote, his "Pyrrhichists" has given rise to another hardly less remarkable. It is well known that the *dances* (if a term so utterly inadequate may be applied to the choral movements of the ancient drama), introduced by Phrynicus and Æschylus, were among those improvements in the dramatic art, which so much commanded the admiration of their contemporaries. The warlike movements introduced into the last-mentioned play gave such unusual satisfaction, that, if we may believe Ælian (Hist. Var. III. 8.), the Athenians made Phrynicus one of their strategi, or generals of the republic; believing that in the actual business of war the poet would exhibit as much dexterity as he had done in its mimic business. Whether the Athenians were such illogical reasoners, or whether Ælian has made a confusion between the Phrynicus of the mimic tragic stage, and the Phrynicus of the tragedy of real life (*susp.* 655.), we leave it to others to determine. The story, being apparently thought too good a one to be lost, has been applied to Sophocles, as well as Phrynicus.

1261. λειμῶνα. Eurip. Hippol. 72. σοὶ τόδε πλεκτὸν στέφωσον οὐ  
ἀκηράτου | λειμῶνος ... φέρω.

Ib. δρέπων. Eurip. Ion. 902. κρόκεα πέταλα .. δρέπων. Hel. 250.  
χλωερὰ | δρεπομέναν ἔσω πέπλων | ρόδεα πέταλα. Orp. Argon. 1004.  
1196.

1262. Porson reads: οὗτος δ' ἀπὸ πάντων πορνίδιων μέλη φίρει.  
(On the quantity generally of such diminutives as πορνίδιων, see Dobree's Advv. II. 175.)

Ib. οὗτος. The Æschylean abstraction is gone, the glorious visions of Homeric grandeur and Phrynichean pathos are vanished, and the bitterness and contempt thrown into this word evince the feelings of the speaker at the change.

## σκολιῶν Μελήτου, Καρικῶν αὐλημάτων,

Ib. φέρει. To the examples given above (v. 1260.), add Plat. Ion 534, a. λέγουσι γὰρ δήποτεν πρὸς ἡμᾶς οἱ ποιηταὶ διεὶς ἀπὸ κρονίων μελιφρύτων ἐκ Μουσῶν κήπων τινῶν καὶ ναπῶν δρεπόμενοι τὰ μελη ἡμῖν φέρουσιν ὡς περ αἱ μέλιτται.

Ib. πορνιδίων. (The bitterness of expression increased fourfold on the part of Æschylus. Much writhing and face-twisting on the part of Bacchus. The little sensualist casts a furtive glance at Æschylus, but presently drops it, abashed by the lightnings which flash from the bard's eyes.)

1263. σκολιῶν. The *scolia*, or drinking-songs of the ancients, have been described in a former play, (Ach. 477.) Those of Meletus appear to have been of an amatory nature. Epicrates ap. Athen. 605, c. τάρωτικ' ἔκμεμάθηκα ταῦτα παντελῶς | Σαπφοῦς, Μελήτου, Κλεομένους, Λαμψυθίου. For some account of this tragedian, (who was so soon after to appear as the accuser of Socrates, Plat. Apol. 23, e. Μέλητος μὲν ἐπέθετο ὑπὲρ τῶν ποιητῶν ἀχθόμενος,) see Clinton's Fasti Hell. p. 91.

Ib. Καρικῶν. Schol. βαρβαρικῶν, δουλικῶν. Under this word we are perhaps to understand the worst modification of that Asiatic flute-music, of which Phrygia was the central point, and the Phrygian Marsyas and Olympus the great masters. (Pseudo-Plato in Minoe, 318, b. Σωκ. ἔχοις ἀν οὖν εἰπεῖν, τίς τῶν παλαιῶν ἀγαθὸς γέγονεν ἐν τοῖς αὐλητικοῖς νόμοις νομοθέτης; Ἰσως οὖν ἐννοεῖς, ἀλλ' ἔγώ βούλει στὸ πομηνήσος; Ἐτ. πάντα μὲν οὖν. Σω. Ἀρ' οὖν δὲ Μαρσύας λέγεται καὶ τὰ παιδικὰ αὐτοῦ "Ολυμπος ὁ Φρύξ"; Ἐτ. ἀλληδὴ λέγεται. Athen. IV. 184, a. Μητρόδωρος δὲ ὁ Χίος ἐτρωκοῖς, σύριγγα μὲν φησιν εὑρεῖν Μαρσύαν καὶ αὐλὸν ἐν Κελαυνίαις, τῶν πρότερον ἐνὶ καλάμῳ συριζόντων.)

Ib. αὐλῆμα. Pseudo-Plat. in Minoe, 318, c. Σω. τούτων δὲ (Marsyas et Olympi, sc.) καὶ τὰ αὐλήματα θειότατά ἔστι, καὶ μόνα κινεῖ καὶ ἔκφαίνει τοὺς τῶν θεῶν ἐν χρείᾳ ὄντας· καὶ ἔτι καὶ νῦν μόνα λοιπά, ὡς θεῖα ὄντα. Conviv. 216, c. (Iocouitour Alcibiades), καὶ ὑπὸ μὲν δὴ τῶν αὐλημάτων καὶ ἔγώ καὶ ἄλλοι πολλοὶ τοιαῦτα πεπόνθασιν ὑπὸ τοῦδε τοῦ Σατύρου (Socratis sc.). Euthyd. 279, d. In the Æschylean contempt for flute-music as compared with that of the lyre and cithara, we find Pythagoras, Socrates, and Plato fully agreed. Iambl. de Vit. Pythag. XXV. ὄργάνων δὲ χρῆσθαι λύρᾳ. τοὺς γὰρ αὐλῶν ὑπελάμβανεν ιδρυστικόν τε καὶ πανηγυρικὸν καὶ οὐδαμῶς ἐλευθέριον τὸν ἥχον ἔχειν. Plat. de Rep. III. 399, d. οὐκ ἄρα, ἦν δὲ ἔγώ, πολυχορδίας γε οὐδὲ παναρμονίου ἡμῖν δεήσει ἐν ταῖς φθαῖσι τε καὶ μέλεσιν. Οὐ μοι, ἔφη, φαίνεται. Τρεγύνων ἄρα καὶ πηκτίδων καὶ πάντων ὄργάνων ὅστα πολύχορδα καὶ πολυνυμόνια, δημιουργούντις οὐθέφομεν; Οὐ φανόμεθα. Τί δέ; αὐλοποιούς ἢ αὐλητὰς παραδέξει εἰς τὴν πόλιν; ἢ οὐ τοῦτο πολυχορδότατον, καὶ αὐτὰ τὰ παναρμόνια αὐλοῦν τυγχάνει ὄντα μυμήματα; Δῆλα δὴ, ἢ δὲ ὅς. Λύρα δή σοι, ἦν δὲ ἔγώ, καὶ κιθύρα λείπεται, καὶ κατὰ πόλιν χρήσιμα· καὶ αὖτις κατ' ἄγρούς τοις νομεύεται σύριγξ ἄν τις εἴη. The political consequences of this Euripidean and theatrical preference of flute to harp-music, or the mix-

*θρήνων, χορείων. τάχα δὲ δηλωθήσεται.*

ture of the two, is thus traced by Plato in his Laws, III. 700, c. μετὰ δὲ ταῦτα προϊόντος τοῦ χρόνου ἄρχοντες μὲν τῆς ἀμούσου παρανομίας ποιηταὶ ἐγίγνοντο φύσει μὲν ποιητικοὶ, ἀγνώμονες δὲ περὶ τὸ δίκαιον τῆς Μούσης καὶ τὸ γόμιμον, βακχεύοντες καὶ μᾶλλον τοῦ δέοντος κατεχόμενοι ὑφ' ἡδονῆς, κεραυνύντες δὲ θρήνους τε ὑμνοῖς καὶ παίωνας διθυράμβοις, καὶ αὐλωδίας δὴ ταῖς κιθαρῳδίαις μαιμούμενοι καὶ πάντα εἰς πάντα ξυνάγοντες, μουσικῆς ἄκοντες ὑπ' ἀνολας καταφευδόμενοι, ὡς ὁρθότρα μὲν οὐκ ἔχοι οὐδὲ ἡντινοῦν μουσικὴ, ἡδονῇ δὲ τῷ τοῦ χαίροντος, εἴτε βελτίων εἴτε χειρῶν ἀν εἴη τις, κρίνοιτο ὁρθότατα. τοιαῦτα δὴ ποιοῦντες ποιήματα λόγους τε ἐπιλέγοντες τοιούτους τοῖς πολλοῖς ἐνέθεσαν παρανομίαν εἰς τὴν μουσικὴν καὶ τοῦμαν, ὡς ἰκανοῖς οὖσι κρίνειν. ὅθεν δὴ τὰ θέατρα ἔξι ἀφώνων φωνήσεων ἐγένοντο, ὡς ἐπαίστοντα ἐν Μούσαις τῷ τε καλὸν καὶ μῆ, καὶ ἀντὶ ἀριστοκρατίας ἐν αὐτῇ θεατροκρατίᾳ τις πονηρὰ γέγονεν. εἰς γάρ δὴ καὶ δημοκρατίᾳ ἐν αὐτῇ τις μόνον ἐγένετο ἐλευθέρων ἀνδρῶν, οὐδὲν ἀν πάντων γε δεινὸν ἦν τὸ γεγονός. σὺν δὲ ἥρξῃ μὲν ἡμῖν ἐκ μουσικῆς ἡ πάντων εἰς πάντα σοφίας δόξα καὶ παρανομία, ἔνυσφέσπετο δὲ ἐλευθερία. ἀφοβοὶ γάρ ἐγίγνοντο ὡς εἰδότες, ή δὲ ἀδεια ἀνασχυτίαν ἐνέτεκεν τὸ γάρ τὴν τοῦ βελτίων δόξαν μὴ φοβεῖσθαι διὰ θράσος, τοῦτοντος ἀντό εστι σχεδὸν ἡ πονηρὰ ἀνασχυτία, διὰ δὴ τινος ἐλευθερίας λιαν ἀποτελομημένης. And the man who furnished every single detail out of which the above masterly sketch is formed, is in the eyes of some persons—we will not at present say what! For miscellaneous observations of Plato on auletes and citharists, flute-music and harp-music, see his Protagoras, 312, b. d. 318, c. 323, c. 327, b. Meno 90, d. Ion 533, b. Apol. 27, b. 1 Alcib. 106, e. 108, a. b. c. 118, d. 125, c. 129, c. d. Theag. 122, e. 126, e. Hipp. Min. 375, b. Lach. 194, e. 3 Rep. 397, a. 399, d. 10 Rep. 601, d. 2 Leg. 669, c. 670, a. 7 Leg. §. 16.

1264. *θρήνων, χορείων.* Of these two words the commentators offer no explanation, and the scholiasts next to none. The reader, who has seen the bitterness of the attack made by Euripides on the citharedic nomes of *Aeschylus*, will not suppose that the latter lets him off by the mere application of the *Καρκά αὐλήματα*, but that the two words which follow have a sting in their tail, and are a sort of gun-powder rubbed into the wound which has been already made. Had the whole of the Euripidean plays been before us, we should no doubt have been able to establish this effectually; but do his few remains offer no means of strengthening, however insufficiently, our position? Let us examine a little. The word *θρῆνος* implies any mournful lament, more particularly one over the dead; *χορεία*, a dance, more especially such as was used on solemn or religious occasions. Do we find either or both of these in the Euripidean remains, and under such circumstances as were calculated to provoke a laugh at the poet's expense? Neither of them, I think, is wanting. In his "Orestes," a Phrygian eunuch bursts upon the stage, immediately after the murder of the unfortunate Helen, uttering a long lament, (*ἀρμάτειον μέλος*, it is called in one

ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ

1265

instance, and *aīlivos* in another,) and in such forms of language as a modern reader can hardly peruse with a grave countenance. (C. infr. 1318.) Is it likely that such a lament should have been uttered, otherwise than with the accompaniment of that music which peculiarly belonged to the Phrygian nation, and the greatest masters in which were Phrygians by birth? If the "Orestes" affords an explanation of the first of these two terms, the "Bacchæ" presents a tolerable solution of what is meant by the other. In that drama, the youthful Pentheus is not more violent in opposition to the Bacchic worship, than the aged Cadmus and Teiresias are in advocacy of it. Not content with assuming all the distinguishing characteristics of the worship, the fawn-skin, the thyrsus, and the ivied chaplet, these two aged persons must needs shew their adhesion to the new religion by performing a Bacchic dance upon the stage. (170-209.) That this dance again would be performed without a flute-accompaniment, is not likely; and an argument to that effect may, I think, be deduced from the "Dionysiacs." In that poem (XLV. 61.) this proceeding of the two old men is termed a *κῶμος*, and that the *κῶμος* took place with a flute-accompaniment, we know from other sources. (Plat. Theat. 173, d. Conviv. 212, c.) When it is added that the "Orestes" was among the latest, and the "Bacchæ" probably the very latest of the plays of Euripides, it adds strength to the suggestion here thrown out, that scenes like the preceding were in our author's thoughts, when he put the words *θρήνων, χορείων* into the mouth of his dramatic Æschylus. We may therefore, I think, venture to translate generally; *And this man derives his melodies—from what? from such airs as the lowest prostitutes indulge in—from such drinking-songs as Meletus is in the habit of putting forth, and with such flute-music accompaniments as the lowest of the Asiatic tribes use in their mournful moments, and such as priests and monarchs, according to him, adopt in their festive and religious movements.* In thus making Euripides the recipient, as in other charges he is made the *communi-*  
*cant* of such melodies, the satire assumes a new, but not a less severe shape.

Ib. θρῆνος. II. XXIV. 719. τὸν μὲν (Hectora sc.) ἔπειτα | τρητός  
ἐν λεχέεσσι θέσαν, παρὰ δ' εἶσαν δουδούς, | θρήνων ἔξαρχους. Hymn. Pan. 18. Æsch. Ag. 962. τὸν δ' ἀνελύρας δύμως ὑμνοῦτε | θρῆνον Ἐρενίος αὐτοδίδακτος ἐσωθεν | θυμός. 1042. 1293. Ch. 869. (Kl. ed. and note). Plat. 3 Legg. 700, b. καὶ τι ἡνὶ εἰδος φόῆς εύχαι πρὸς θεοὺς, δύομα δὲ ὑμνοι ἐπεκαλοῦντο· καὶ τούτῳ δὴ τὸ ἐναπίον ἦν φόῆς ἔτερον εἴδος, θρῆνος δέ τις ἄν αὐτοὺς μάλιστα ἐκάλεσε. Athen. IV. 174, f. γιγγάνοισι γάρ οἱ Φοινίκες, ὡς φησιν ὁ Σενοφῶν, ἐχρώντο αὐλοῖς, ε σπιθαμαὶσι τὸ μέγεθος, δέν καὶ γοερὸν φθεγγομένοις. τούτοις δὲ καὶ οἱ Κάρες χρέωνται τοῖς θρήνοις· εἰ μὴ ἄρα καὶ ἡ Καρία Φοινίκη ἐκάλειτο, ὡς παρὰ Κορίνθῳ

<sup>c</sup> A span long.

λύρας ἐπὶ τοῦτον; ποῦ στιν ἡ τοῖς ὄστρακοις  
αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐρυπίδου,  
πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ἢδειν μέλη.

καὶ Βακχολίδη ἔστιν εὑρεῖν. Schol. Aesch. Pers. Eust. ad Dion. 787. Καλλιστρατος Τίτυον (sic) παῖδας εἶναι φησι δύο, Πριόλαν καὶ Μαριανδύον, τὸν δὲ Μαριανδύον αὐξῆσαι τὴν θρηνητικὴν αὐλαφθίαν καὶ διδάξαι ταύτην "Υαγγιν τὸν Μαρσίν πατέρα. See also Pindar's Θρῆνοι, and the commentators. Welcker's Nachtrag. p. 236. Müller's Eumenid. p. 92. and the important section in Herodot. (II. 79.) on the mourning song, called "Linus," or "Maneros."

Ib. τάχα δὲ δηλ. While Aeschylus steps aside to give directions for bringing a small lyre, Bacchus, who shifts with every wind, bustles up to Euripides, and appears to be remonstrating with him as follows: "I faith, Euripides, this will never do: you carried matters too far in the late attack—where is the τὸ καλὸν to be found, if not in those choral strains which you have so immoderately laughed at?—Well, well, if you are obstinate and self-willed, remember I don't sit on mount Parnassus for nothing—I have a knack at prophecy as well as my brother Phœbus, and if you don't pay handsomely for all this"—here this comforter quits his former protégé, and sidles up to Aeschylus, who returns with a proud smile on his face, as if satisfied with what he has already done, and is again prepared to do. (On the prophetic Bacchus, see Herodot. VII. 111. Eurip. Hec. 1249.)

1265–6. τι δέ λύρας ἐπὶ τοῦτον; what has the lyre to do with this man? That Aeschylus in thus speaking has his own favourite νόμοι κιθαρωδικοὶ still in view, will be evident from the following quotation. Plat. Hipparch. 226, c. ἀλλ' αὐλητῆς αὐλοὺς οὐδενὸς ἀξίους ἔχον ἡ κιθαριστὴς λύραν ἡ τοξότης τόξον κ. τ. ἐ. That this however was not very strict language, see Plat. in Euthyd. 289, c. (Here a noise is heard behind the scenes as of a person rattling shells (*ὅστρακα*) together, a music which, for want of better instruments, the common people were used to indulge in. Aeschylus hears, and invites the female making it to come forward and appear as the MUSE of Euripides. The skill of Aeschylus in *robing* his Tragic actors was a subject of great commendation among the ancients: how his comic powers were shewn in habiting his Euripidean Muse must be left to conjecture: that it was laughable to the last degree, there can be little doubt.)

1266. ὄστρακα. Athen. XIV. 636, d. Διδύμος δέ φησιν, εἰωθέναι τινὰς ἀντὶ τῆς λύρας κουχύλια καὶ ὄστρακα συγκρούοντας, ἔγρυθμον ἦχον τινὰς ἀποτελεῖν τοῖς ὀρχουμένοις.

1267. κροτέν, to strike. Eurip. Bacch. 188. θύρσῳ κροτῶν γῆν.

1268. ἐπιτήδεια—because under all the outward varnish and high colouring of the Euripidean melodies, something homely and familiar was for ever intruding, to which such rattles were therefore a fit accompaniment.

ΑΙ. ἀλκυόνες, αἱ παρ' ἀενάοις θαλάσσης  
 κύμασι στωμύλλετε,  
 τέγγουσαι νοτίαις πτερῶν  
 ρανίσι χρόα δροσιζόμεναι·  
 αἱ θ' ὑπωρόφιοι κατὰ γωνίας  
 εἰειειειειειλίσσετε δακτύλοις φάλαγγες

1270

Ib. μέλη. For Kanngiesser's opinion on the general meaning of this word, and the difference between it and *νόμος*, see his "Bühne in Athen," p. 403, sq. With regard to the poet, at whose expense a mock-melic strain is now to be exhibited, the following anecdote, recorded by Axionicus in his "Phileuripides," had probably not yet been communicated to the world :

οὗτο γάρ ἐπὶ τοῖς μέλεσι τοῖς Εὐριπίδου  
 ἀμφώ νοσοῦσιν, ὥστε τᾶλλος αὐτοῖς δοκεῖν  
 εἶναι μέλη γιγγραντὰ καὶ κακὸν μέγα.

Athen. IV. 175, b.

1269. In the following strain, as in the first of the two attacks made upon *Aeschylus*, *metre* again is every thing, and *sense* nothing. Our general knowledge of the dactylic metre, comparatively simple in itself, enabled us to catch something of the metrical humour raised at the expense of the father of tragedy ; but what modern ear, however fine, can perceive the humour derived from the complicated and ever-varying metres of his competitor ? The reader's only resource is to set the *στρακα*-accompaniment at work as often and as ludicrously as he can.

Ib. ἀλκύόνες, αἱ κ. τ. ἔ. Bergler supposes the commencement of this farrago to have been borrowed from Euripides's Iph. in Taur. 1096. Eichstad and Boeckh (Pr. Gr. Tr. 218, sq.) have argued, with greater show of reason, that the words are taken from the first edition of the poet's Iph. in Aul.

Ib. *ἀενάοις*, *ever-flowing*. Eurip. Pir. fr. III. 1. περὶ γ' ἀενάῳ ρέμεται. Cf. nos in Nub. 274.

1271-2. *Wetting and bedewing your bodies with the moist drops of your wings.*

Ib. *νότιος*. Eurip. Hippol. 150. *νοτίας ἄλμας*. Chry. fr. VI. 3. *σταγόνας νοτίους*.

1272. *ρανίσι*. Eurip. And. 226. *ρανίδ' ὑπαθρίας δρόσου*. Ion. 106. *ὑγραῖς ρανίσι*. Iph. A. 1515. Iph. T. 643.

Ib. *δροσιζόμεναι*. A word perhaps fabricated by Aristophanes.

1273. *ὑπωρόφιοι* (*ὅροφος, a roof*). II. IX. 636. *ὑπωρόφιοι δέ τοι εἰμὲν | πληθύος ἐκ Δαναῶν*. Eurip. Phœn. 306. *ὑπώροφα μέλαθρα*. Od. 147. *ὑπόροφον βοάν*.

Ib. *κατὰ γωνίας, in corners.*

1274. *εἰλίσσειν*, poet. and Ion. for *διίσσειν*, a word of frequent

ιστότονα πηνίσματα,  
κερκίδος ἀοιδοῦ μελέτας,  
ἢ ὁ φίλαυλος ἔπαλλε δελ-

1275

occurrence in Euripides. "As Euripides, in the word τὸ φλαγγόθρατ, objected to the harsh sounds of Aeschylus, so Aeschylus now ridicules the soft sounds of Euripides. Perhaps also the latter had so changed the old measures, that whereas formerly every syllable had a separate sound given it by the musician, Euripides allowed a single syllable to be inflected through various tones." Th. Cf. infr. 1313; and also Eurip. Bacch. 1063.

Ib. φλαγγες, spiders; so called from the length of their legs. Vesp. 1509. δξις, ἡ φλαγξ;

1275. ιστότονα (*τείνω*), stretched upon the *ιστός* (Dionys. XV. 178. XXIV. 244.), or loom. *ιστοπόνος*, frequent in Nonnus Dion. X. 411. XLVIII. 826.

Ib. πήνισμα (*πηνίζω*), the reeled, spooled up yarn of the woof.

1276. "κερκίδος ἀοιδοῦ μελέτας," the labours of the shuttle-singer; an affected expression used in the Meleager of Euripides, (fr. XVIII.) The following fragment (XI.) is also found in the same play:

εἰ κερκίδους μὲν ἀνδράσιν μέλοι πόνος,  
γυναιξὶ δ' ὅπλων ἐμπέσονεν ἥδοναι.  
ἐκ τῆς ἐπιστήμης γὰρ ἐκπεπτωκότες  
κεῖνοι τ' ἄν οὐδέν εἰλεν οὐδ' ἡμεῖς ἔτι.

The word is of frequent occurrence in the remaining plays of Euripides: also in the Dionysiaca of Nonnus. V. 603. κερκίδος ιστοπόνων καμάτων ἀμπάνετο κούρη. XX. 247. XXIV. 245. κερκίδα κουφίζοντα. XLV. 49. κερκίδα καλλειψασα καὶ ιστοτέλειαν Ἀθήνην. It is not found in Aeschylus: it occurs in a fine fragment of Sophocles, Phædra 1. (Musgrave.) See also Iliad XXII. 448. and Lobeck's Aglaoph. I. 159.

Ib. μελέτας put in apposition with *πηνίσματα*. Thiersch translates: *qua in superiore domo recondito in angulo eeeeeolvitis digitis jugo tex-torio extenta stamina, radii canori curas.* This verse is among the rarer instances of an anapaest preceding the final choriambus. See Hermann's Elem. Metr. p. 548.

1277-8. Imitated from the "Electra" of Euripides, 438, sq.

Ib. φίλαυλος, flute-loving. Soph. Antig. 965. φίλαυλοντος ἡρθίζε Μούσας.

Ib. ἔπαλλε, was brandishing; what? a javelin? (Eurip. And. 697.) a spear? (Iph. T. 824.) a child? (Hec. 1140.) No: the construction of the text evidently implies (if in incongruity of construction we are to look for any portion of its humour) *μαυτέα—σταδίους—βότρυς*;—the first the object of many a sneer in the Euripidean dramas, whether promulgated by gods or <sup>d</sup> men,—the second a

<sup>d</sup> See among other places the poet's Andromache, 1164, sq. Electr. 403. Iph. A. 520. 956. Iph. T. 711, sq. Phœn. 968, sq. Hel. 753, sq. For the widely dif-

φὶς πρῷραις κνανεμβόλοις  
μαντεῖα καὶ σταδίους,  
οινάνθας γάνος ἀμπέλου,  
βότρυος ἔλικα παυσίπονον.  
περίβαλλ', ὡς τέκνον, ὠλένας.

125

source of many pleasing images in the same dramas—the last a subject on which the Bacchic muse of Euripides was wont to luxuriate.

1277. δελφίς. The dolphin makes no appearance in the remains of Aeschylus or Sophocles. In those of Euripides, besides the passage here quoted from the Electra, he is found in the poet's Helen, and, we may add, among accompaniments of too Aristophanic a cast, to be here omitted :

Φοίνισσα Σιδωνίας ὡς  
ταχεῖα κώπα, βοθιοισι μάτηρ,  
εἰρεσία φίλα,  
χοραγὴ τῶν καλλιχόρων  
δελφίνων. 1471, sq.

1278. πρῷραις κνανεμβόλοις, circa proras, quarum rostra sunt cœrulea. DIND. On the word κνάνεος, see Blomf. Pers. p. 109.

1280. οινάνθη (οἴνη, ἄνθη), fruit-bud of a vine. Eurip. Ph. 238. οινάνθας ιεῖσα βότρυν. Αν. 589. τὰς οινάνθας οἱ πάρνωπες οὐ κατέδοσαν. Aristæn. I. I. Ep. 3. βοτρύων, ὧν οἱ μὲν ὄργῳσιν οἱ δὲ περκάζουσιν οἱ δὲ ὄμφακες οἱ δὲ οινάνθαι δοκοῦσιν.

Ib. γάνος. Eurip. Bacch. 261. 382. βότρυος γάνος. Cycl. 415. Διονύσου γάνος. Andromed. fr. 30. ἀμπέλων γάνος. Aesch. Pers. 621. παλαιᾶς ἀμπέλου γάνος. Ag. 562. 1363. (The text is supposed by the Scholiast to refer to the following passage in the Hypsipylē of Eurip.: οινάνθα φέρει τὸν λεπὼν βότρυν.)

1281. ἐλιξ (ἐλίσσω, εἰλέω), tendril. Non. Dion. XLVIII. 47. αἰχμάζων ἐλίκεσσι.

Ib. πανσίπονον. Eurip. Iph. T. 451. πανσίπονος δουλείας. (Bacch. 771. τὴν πανσίλυπον ἀμπελον. Soph. Naupl. fr. I. Ζεῦ πανσίλυπον. Non. Dionys. II. 538. λυσιπάνοις λιβάδεσσιν. XVII. 82. μητέρα λυσιπόνου μέθης. Also XLVII. 54. Orph. H. 50. 6.)

1282. Imitated from the Hypsipylē of Eurip. Cf. Phœn. 168. περὶ δὲ ὠλένας δέρα φιλάτα | βάλοιμι χρόνῳ φνυγάδα μελεον. Troad. 561. Βρέφη δὲ φίλια περὶ | πέπλους ἔβαλε ματρὶ χεῖρας. Orest. 1412. Iph. T. 796. Hel. 642. Aesch. Ag. 1536. Aristoph. Thes. 914. (Bacchus throws his arms round Aeschylus's neck; thus completing

ferent opinions of Aeschylus on this subject, cf. Choeph. 551. Eumen. 585, &c. The reader who wishes to see this Aeschylean feeling set right, as far as the relations between Apollo and Cassandra are concerned, will consult Klausen's Agamemnon, p. 241-2.

*όρᾶς τὸν πόδα τοῦτον ; ΔΙ. ὄρῶ.*

*ΑΙ. τὶ δαί ; τοῦτον ὄρᾶς ; ΔΙ. ὄρῶ.*

*ΑΙ. τοιαυτὶ μέντοι σὺ ποιῶν*

1285

*τολμᾶς τάμα μέλη ψέγειν ;*

*τὰ μὲν μέλη σου ταῦτα βούλομαι δ' ἔτι*

*τὸν τῶν μονῳδιῶν διεξελθεῖν τρόπον.*

the ludicrousness of this sudden transition from the inflated to the familiar.)

1283. *ὄρᾶς τὸν πόδα*; Æschylus thrusting out his foot as he utters these words, a comic ambiguity of the happiest kind is made to arise; Æschylus understanding the word *foot* in a *metrical* sense, Bacchus in a *natural* sense. The metrical laugh, according to Hermann, (Elem. doct. Metr. p. 549.) is raised at the dactyls, or, as Thiersch thinks, the anapests, which Euripides was fond of thrusting into his favourite Glyconic verses. For the mode in which an English translator has endeavoured to preserve the equivoque, and render the whole scene intelligible to a modern reader, see Appendix (S.).

1285. (Turns with a look of extreme indignation to Euripides.)

1288. *μονῳδῶν*. “Opponitur *μονῳδία*, qua solus (sine choro) aliquis cantat vel (fidibus, tibia) canit (idcirco *μονῳδία* rhapsodos, citharcēdos, tibicines, complectitur) *χορῳδίᾳ*.” Ast ad Plat. 6 Leg. §. 11. See also Müller's Eum. p. 84. 92. Kanngiesser's “Bühne,” p. 381, sq. For specimens of these monodies in Aristophanes, see our Wasps, p. 85. Clouds, p. 150. See also the poet's Ecclesiaz., where it is declared of these *stage-songs*, κεὶ γὰρ δι' ὅχλου τοῦτ' ἐστὶ τοῖς θεωμένοις, | ὅμως ἔχει τερπνόν τι καὶ κωμῳδικόν.

1289. Before proceeding to verbal illustrations of this Euripidean monody, we must remind the reader that two attacks had been made on Æschylus, one in which his *metres* were mercilessly ridiculed without any regard to *sense*; the second, where in conjunction with his metres, his inflated diction and harsh constructions were mimicked, the whole, however, being capable of a general meaning, though that a very harsh and crabbed one. To make the retaliation complete, the same course has obviously to be pursued with Euripides. In seeking therefore to elicit a continued sense in the verses 1269—1281, my very learned predecessor Dindorf has, I think, given himself unnecessary trouble, the object of the verses being merely, I imagine, to oppose the varied and effeminate metres of the new dramatic school to the simple and masculine metres of the old. *Here* something is superadded. Besides a continued laugh at his metres, Euripides is ridiculed for his desertion of the heroic character in Tragedy, and for the poetical colouring which he was in the habit of throwing over the commonest occurrences of domestic life. To effect this, Æschylus,

ῳ Νυκτὸς κελαινοφαῆς  
ὅρφνα, τίνα μοι  
δύστανον ὄνειρον  
πέμπεις ἐξ ἀφανοῦς,  
Ἄΐδα πρόπολον,  
ψυχὰν ἄψυχον ἔχοντα,

1290

having previously assumed the night-dress of a Cretan female of the lower classes, delivers himself of a monody, highly wrought in point of diction, but which in fact contains nothing more than the tale of a woman who has been frightened in her dreams, the dreams themselves being premonitory of a theft that is committing on her hen-roost. The dream-haunted, or Fury-haunted, (for the language of the monody justifies us in using either term,) of course rushes upon the stage in all the agonies of terror, and hardly requires the assistance of the *στρακα*-accompaniment to give zest to the mirth which she affords. The monody, like the verses preceding, is a cento, imitated or derived from various dramas of Euripides.

1289. ὡς Νυκτός. The beginning of the monody is easily traced in the language of Hecuba and Iphigenia, when recording their own frightful dreams. Hec. 68, sq. ὡς στεροπὰ Διὸς, ὡς σκοτία Νὺξ | τί ποτ' αἴρομαι ἔννυχος οὔτω | δειμάστι, φάσμασιν; . . . δι' ὄνειρα εἰδον φοβερὰν ὄψιν, ἔμαθον, ἐδάην. Iph. T. 151. οἵαν ἰδόμαν ὄψιν ὄνειρων | νυκτὸς, τᾶς ἐξῆλθ' ὅρφνα.

Ib. κελαινοφαῆς. I find no instance of this compound in the Euripidean remains; but approximations are found to it in his Helen, 526. (*μελαμφαῖς*), in his Troad. 1111. (*κεραυνοφαῖς*), in his Medea, 1246. (*παμφαῖς*), Hippol. 1270. (*χρυσοφαῖς*), &c. In the Dionysiaca occur, XLIV. 218. *νυκτοφαῖς*. Ib. 279. *νυκτιφαῖς*.

1290. ὅρφνα, *darkness*. A word not found in Aeschylus or Sophocles, but of frequent occurrence in Euripides. Nonn. Dionys. II. 662. ἡερίης σκιοειδὲς ἀποσκεδάσας νέφος ὅρφνης. Orph. Argon. 515. 552. 1045.

1292. ἐξ ἀφάνους. Aesch. Fr. Edon. I. For further examples with and without the article, see Bloomfield's Thucydides II. p. 257.

1293. Ἀΐδα. Eurip. Alcest. 124. ἥλθεν ἔδρας σκοτίους | Ἀΐδα τε πύλωνας. Med. 976. ξανθὴ δ' ἀμφὶ κάμα θήσει τὸν Ἀΐδα κόσμον. On the word Ἀΐδης, consult Klausen's Aesch. Theol. p. 29.

Ib. πρόπολον occurs in Aesch. Choeph. 352. πρόπολος χθονιῶν. Eurip. Hel. 578. πρόπολον ἐνοδίας sc. Ἐκάτης. Hippol. 200. but nowhere else in the Tragedians. It is found also in the Orphic Theogony: μήσατο γάρ προπόλοντος καὶ ἀμφιπόλοντος (cf. infr. 1300.) καὶ ὄπηδοντος.

1294. ψυχὰν ἄψυχον. This figure of speech, though not unknown to Aeschylus (Pers. 686. Agam. 1111. 1522. Eum. 435. 987.

*μελαίνας Νυκτὸς παῖδα,*

1295

*φρικώδη δεινὰν ὄψιν,*

*μελανονεκνείμονα,*

Choeph. 38. 942. Prom. Vinet. 559.) is far more common in the writings of Euripides. Suppl. 32. *δεσμὸν ἀδεσμον.* Iph. T. 566. *χάριν ἀχαριν.* 832. *δάκρυ ἀδάκρυν.* 888. *όδοις ἀνόδους.* 897. *πόρον ἀπορον.* Herc. F. 1136. *πόλεμον ἀπόλεμον.* Troad. 1302. *μεγαλόπολις ἀπόλις.* 1325. *ὅσιον ἀνοστατος σφαγαῖς.* Hel. 367. *ἔργ' ἀνεργα.* Phœn. 1771. *χάριν ἀχάριτον.* Hippol. 1139. *πότμον ἀποτμον.* Hec. 610. *νύμφην τ' ἀνυμφον,* *παρθένον τ' ἀπάρθενον.* Phœn. 368. *φρονῶν εὐ κον φρονῶν.* 1510. *σὰ δ' ἔρις, οὐκ ἔρις.* Hec. 935. *γάμος, οὐ γάμος.* Ion. 318. *τᾶλλ' εὐτυχοῦσ', οὐκ εὐτυχεῖς.* 1460. *κατθανῶν κον θανῶν.* Electr. 1239. *φίλαν κον φίλαν.* Troad. 470. *οἴγος φίλα τὰ μὴ φίλα.* 1231. *θανῆ γὰρ, οὐ θανοῦσα.* Hel. 138. *τεθνᾶσι κον τεθνᾶσι.* 1150. *τέρας οὐ τέρας.* Orest. 109. *τὸ καλὸν οὐ καλόν.* Bacch. 332. *φρονῶν οὐδέν φρονεῖς.* 393. *τὸ σοφὸν δὲ οὐ σοφία.* 911. *σπεύδοντά τ' ἀσπούδαστα.* Ion. 297. *τιμᾶ μ' ἄτιμα.* Her. F. 114. *τέκεα πατρὸς ἀπάτορα.* A few examples of a kindred kind to the foregoing are added: Hel. 215. *αἰών δυστάιων.* Phœn. 1062. *γάμους δυσγάμους.* 1521. *ἔννετὸς δυσξένετον.* Androm. 1147. *ἐν εὐφήμοισι δύσφημος.* Iph. T. 204. *δαίμον δυσδαιμων.* 216. *νύμφαν δύσνυμφον.* Troad. 75. *νόστον δύσνοστον.* The opposite to this occurs in Bacch. 66. *κάματον εὐκάματον.* See also Non. Dion. II. 211. VI. 371. XVII. 42.

1295. *μελ.* *Νυκ. π.* So the Furies, when speaking of themselves in the Eumenides of Aeschylus, (394.) *ἡμεῖς γάρ ἐσμεν Νυκτὸς αιανῆς τέκνα.* Bergler compares Eurip. Hec. 70. *ῳ πότνια Χθῶν, | μελανοπτερύγων μάτερ δνείρων.*

1296. *φρικώδη.* Eurip. Hippol. 1211. *πᾶσα χθῶν—φρικῶδες ἀντεφθέγγετο.* Ib. 1197. *φρικώδη κλύειν.*

Ib. *ὄψιν.* Aesch. Pers. 524. *ῳ νυκτὸς ὄψις ἐμφανῆς ἐνυπνίων.* Eurip. Hec. 75. *εἶδον φοβερὰν ὄψιν.* Non. Dion. XXIX. 326. *δολοπλόκος ὄψις δνείρων.* XLVII. 187. 334. See also Böttiger Furienm. p. 31.

1297. *μελανονεκνείμονα* (*μέλας, νέκυς, εἶμα*), *clothed in dark funeral robe.* So the *FURIES* when described by others, or when describing themselves in the Eumenides: 52. *μελαναι δὲ τὸ πᾶν βδελύκτροποι.* 332. *παλλεύκω δὲ πέπλων | ἄμοιρος ἄκληρος ἐτύχθην.* 353. *ἡμέτεραι ἐφόδοις μελανείμοσιν.* Antipater (Analect. T. II. p. 27. LXXVII.) *δῆμα μελαμπέπλων Ἐρινύων.* See further on this subject, Böttiger's Furienmaske 25—29. Klausen's Choeph. p. 220. Welcker's Aesch.

e After perusing the following observations by Böttiger on our sunless island, dingy dresses, and the mode in which our church-service is performed, (to say nothing of the manner in which those churches are built,) our very clergy will no doubt feel it a duty to throw off their sable robes, and adopt a gayer costume. "Nur ein nördliches, halbsfarbenloses Clima konnte das Auge mit den dunklen Farben zum täglichen Gebrauch in der Kleidung aussöhnen. Nur ein Volk, das auf seiner nebelreichen Insel oft unter 365 Tagen nur hundert Sonnen!"

φόνια φόνια δερκόμενον,  
μεγάλους ὄνυχας ἔχοντα.

ἄλλα μοι ἀμφίπολοι λύχνον ἄψατε

1300

Tril. p. 364. See also Sept. c. Theb. 696., where *μελαναγύις* does not, I think, signify *atram procellam ciens*, but rather, as Passow renders it, “*wrapt up in black storm-clouds.*” On the red girdle, which bound these dark robes of the Furies, see Böttiger’s *Furienmaske*, pp. 34. 38. 135. On the black mask, which surmounted the black robe, see pp. 120, sq.

1298. φόνια δερκόμενον. I find no exact counterpart to this in the present remains of Euripides; but it must never be forgotten in this and other attacks of Aristophanes upon his style, that the copies which we possess of his works, are those in which the text had been fixed so late as the time of Lycurgus. How many alterations had been made in the interim, to free the text from Aristophanic ridicule, by the actors, by the poet himself, or by his son or nephews, is now a secret. Who would have known that his first exhibition of the Iph. in Aul. was preceded by a prologue, if a fragment of it had not been preserved in *Aelian*?—but to our illustrations. Ion 1277. δράκοντ' ἀναβλέποντα φονίαν φλόγα. 1482. ὃ τε γηγενέτας | δόμος οὐκέτι νύκτας δέρκεται. Our present copies of Æschylus possess at least as many specimens of this figure of speech as those of Euripides. Pers. 83. λεύσσων φονίου δέργυμα δράκοντος. Sept. c. T. 53. Ἀρην δεδρόκότες. Non. Dionys. XV. 20. δημητινῶν δερκομένουσιν ἐδιπλώθησαν ἐρίπταν.

1299. μεγ. ὄνυχ. ἔχ. And why these long nails? Doubtless for the purpose of administering those lacerations of cheek and forehead which the heroines of Euripides were in the habit of inflicting or proposing to inflict upon themselves, with much more elegance of language than dignity of purpose. Chor. de Hec. (648, sq.) πολὺς τ' ἐπὶ κράτη μάτηρ | τέκνων θανόντων τίθεται | χέρα δρύπτεται τε παρεῖα, δίαιμος ὄνυχα τιθερένα σπαραγμοῖς. Electra de seipsa. Orest. (949, sq.) κατάρχομαι στεναγμὸν, ὡς Πελασγία, | τιθείσα λευκὸν ὄνυχα διὰ παρηίδαι, | αἰματηρὸν ἄταν, | κτύπον τε κρατός. So the fair Helen threatens under certain circumstances, (Hel. 1096, sq.) ἔγὼ δὲ οἴκους βάσα βοστρύχους τερῷ, | πέπλῳν τε λευκῶν μελανας ἀνταλλάξομαι, | παρῆδε τ' ὄνυχα φόνιον ἐμβαλῶ χρόσ. See also the same play, 379. Add Suppl. 52. 87. 835. Electr. 147. Androm. 827. See also Æsch. Suppl. 67. 112. Choeph. 22–5. Pers. 543. On the long nails of the FURIES, see Böttiger’s *Furienmaske*, pp. 20. 135.

1300. ἀμφίπολοι. This term, implying *servants*, is not found in

und da wo es im städtischen Gewühl am häufigsten sich beisammen findet, von schwärzendem Steinkohlendampf eingehüllt ist, konnte die düstere schwarze Farbe mit sparsamer Klugheit zur gewöhnlichen Modesfarbe stampeln. Nur eine gemissentete Religion, die auf Gräften und Todtengräbern ihre Tempel erbauet, und die Fantasie ihrer Verehrer mit den düstersten Schreckbildern orientalischer Ascetik umschleierte, konnte die schwarze Farbe in ihrer Liturgie heiligen.” Böttiger’s Fur. 26.

κάλπισί τ' ἐκ ποταμῶν δρόσου ἄρατε, θέρμετε δὲ  
ῦδωρ,  
ὡς ἀνθεῖον ὄνειρον ἀποκλύσω.  
ἰὸ πόντιε δαιμον,

the remains of Aeschylus or Sophocles, and perhaps therefore was considered as below the dignity of Tragedy to use. It occurs in Euripides, Or. 1415. Alc. 89. Suppl. 1125. Iph. T. 1114. Fr. Inc. 112. Orph. Argon. 1026. Non. Dion. IV. 113. δέχνυσθο πάσας | ἀμφιπόλους.

Ib. λύχνον. Eurip. Cycl. 514. λύχνα δὲ ἀμμένει δᾶια σὸν | χρόα. (As this word occurs in no portion of the *serious* writings of the Tragedians—the Cyclops, it need scarcely be added, is a *satyr-drama*,—it may be considered as a word of familiar life, and therefore put into an imaginary monody of *Euripides*.)

Ib. ἀπτεν. Aesch. Ag. 286. ἄψαντες πυρὶ. Sept. c. T. 208. ἀπτόμενον πυρὶ δαιών. Eurip. Orest. 1558. ἀπτονσι πένκας. Rh. 81. ἡψαν φῶς. Bac. 594. λαμπάδα. Cf. Aesch. Choeph. 530.

1301. καλπίς, a vessel for drawing water, a bucket. Od. VII. 20. H. Hom. Cer. 107. It is found but once, I believe, in the Tragic remains, viz. the Hippol. of Eurip. 123. βαπτὰν κάλπισι ρυτὰν παγάν. Non. Dionys. III. ἀργυρέην καλπιν. XI. 333. καλπιν ἔχων εὐδρον. XIV. 430. καλπιν μέιρε.

Ib. δρόσος, prop. dew; here and frequently elsewhere used by Euripides for water. Hip. 127. φάρεα ποταμίᾳ δρόσῳ τέγγονσα. Hel. 1404. νίπτρα ποταμίᾳ δρόσου. Ion 1208. ἐκ δὲ ἐπίκτηλαμεν δρόσου κρατῆρας λεπούς. Add And. 167. Iph. T. 255. Ion 96. 117. Hip. 77. Iph. A. 182. Cf. Aesch. Ag. 1361. Eum. 864.

Ib. θέρμετε δὲ ῦδωρ. Dindorf observes, that the penultima in ῦδωρ is made long, after the manner of Homer: Od. VIII. 426. II. XVIII. 348.

1302. ὡς ὄνειρον ἀποκλύσω (κλύζω, Aesch. Ag. 1153. Eurip. Iph. T. 107. 1193. Hip. 650.), that I may wash off my dream: affectedly said, for that by washing my hands I may expiate my dreadful dream. For examples among the ancients of this custom of washing the hands after frightful dreams, and offering expiatory sacrifice, see Blomfield's Persæ, p. 121. I quote that of Atossa (205.): καὶ ταῦτα μὲν δὴ μυκτὸς εἰσιδένια λέγω. | ἐπεὶ δὲ ἀνέστην, καὶ χεροῖν καλλιρρόον | ἔψανσα πηγῆς, ξὺν θυηπόλῳ χερὶ | βωμῷ προσέστην, ἀποτρόποισι δαιμοῖσι | θέλουσα θῦσαι πελανον, ὃν τέλη τάδε.

1303. πόντιε δαιμον, i. e. Neptune. Arist. Plut. 396. Χρ. νὴ τὸν Ποσειδῶν. Βλ. τὸν θαλάττιον λέγεις; Χρ. εἰ δὲ ἔστιν ἔτερός τις Ποσειδῶν, τὸν ἔτερον. Eurip. Hel. 1605. πόντιε Πόσειδον. Rhes. 240. τὰς (ἴππους) πόντιος Αἰακίδα Πηλεῖ δίδωσι δαιμον. Cycl. 413. ὃ παῖ ποντίου θεοῦ, Κύκλωψ. See also vv. 21. 285. But why is Neptune more particularly invoked by the speaker? Thiersch acutely observes, that the speaker is, or is pretended to be, a woman of Crete, and no

τοῦτ' ἔκειν· ίώ ξύνοικοι,  
τάδε τέρατα θεάσασθε.

1305

τὸν ἀλεκτρυόνα μου συναρπάσασα  
φρούδη Γλύκη.

Νύμφαι ὄρεστίγονοι,  
ὦ Μανία, ξύλλαβε.

ἔγὼ δ' ἀ τάλαινα προσέχουσ' ἔτυχον  
ἔμαυτῆς ἔργοισι,  
λίνου μεστὸν ἄτρακτον

1310

deity was more honoured by the natives of that country than Neptune. See further, Klausen's *Aesch. Theol.* p. 69.

1304. *τοῦτ' ἔκεινο*. By some signal (most probably by a bird flying across the stage) the speaker has a presentiment of the cause of her frightful dream; viz. that her hen-roost has been robbed, and that one Glycē has been the delinquent: neighbours and servants are accordingly invoked to aid in seizing the culprit. As proof of Euripidean predilection for the formula *τοῦτ' ἔκεινο*, which has been sufficiently explained and illustrated in former plays, see Ion 566. Troad. 625. Helen. 630. Med. 97.

1305. *τέρας*. Frequent in all the three Tragedians. I content myself with a single quotation from Eurip. Hel. 268. *τέρας γάρ ὁ βίος, καὶ τὰ πράγματ' ἐστί μοι.*

1306-7. *ξυναρπάσασα φρούδη*. Arist. Pax 197. *φροῦδοι γάρ ἔχθες εἰσιν ἔξωκισμένοι*. Eurip. Med. 1107. *φροῦδος . . . προφέρων*. Iph. T. 1289. *βεβᾶστι φροῦδοι*.

1308. *Νύμφαι ὄρεστίγονοι* (*mountain-born*). Quoted, according to Asclepiades, from the “*Xantriæ*” of Euripides. See a learned note on the subject in Dindorf's fragments of the “*Xantriæ*” of *Æschylus*.

1309. *Μανία*, the name of a female slave, as Manes of a male slave. Thes. 728. *ἴσων ἐπὶ τὰς κληματίδας, ὦ Μανία*. Bergler quotes Machon ap. Athen. XIII. 578, b. *ἴσως δ' ἀν ἀπορήσαι τις εὐλόγως ὅ ἄμα, | τῶν νῦν ἀκροατῶν, εἴ τις Ἀττικὴ γυνὴ | προσηγορένετ' η ἵνοισθη Μανία. | αἰσχρὸν γάρ ὄνομα Φρυγιακὸν γυναικί ἔχειν, | καὶ ταῦθ' ἔταιραν ἐκ μέσης τῆς Ἑλλάδος.*

1312. *λίνον*. *Æsch. Suppl. 124. Ch. 500. Eurip. Orest. 1429. 1433. fr. inc. 206. Non. Dionys. I. 367. ῥαψάμενος Τυφῶνι δυσηλακάτου λίνα Μοιρῆς. 482. ἀλλ' ὅτε δὴ γίνωσκεν ἑκουσίον ἐς λίνον ἄγρης | νήματι Μοιριδίῳ πεφορημένον. II. 679. VI. 94. εἰ λίνα Μοιράων ἐπιπεθεῖθεντα. Also XXV. 365. XXX. 146. XLV. 55.* (Cf. II. XX. 127. Od. VII. 198.)

Ib. *ἄτρακτος*, *a spindle*. Arist. Lysist. 568. 571. In the Tragic remains it occurs only in its secondary form, that of an *arrow* (*Æsch. fr. Myrm. II. Soph. Tr. 716. Phil. 290. Eurip. Rh. 312.*)

εἰειειειειειλίσσοντα χεροῦν,

κλωστῆρα ποιοῦσ', σπως

κνεφαῖος εἰς ἀγορὰν

1315

φέρουσ' ἀποδοίμαν·

ὅ δ' ἀνέπτατ' ἀνέπτατ' ἐσ αἰθέρα κουφοτάταις πτερύγων  
ἀκμαῖς·

ἔμοὶ δ' ἄχε ἄχεα κατέλιπε,

Non. Dionys. II. 677. ὅσα πικρὰ τεῷ πεπρωμένα πότμῳ | Μοιριδίης  
εἰλωσεν ἐλιξ ἀτρακτὸς ἀνάγκης. VI. 148. XXIV. 309.

1313. εἴλισσειν. Eurip. Orest. 1429. λίνον ἡλακάτῃ δακτύλοις εἴλισ-  
σειν. Suppl. 152. σὺ δ' ἔξελισσεις πῶς θεοῦ θεσπίσματα; Cf. Aesch.  
Prom. Vincl. 623. Non. Dion. VI. 152. ιστῷ δ' ἀμφὶς ἐλισσειν.  
XXIV. 309. καὶ σὺ τέον μετὰ τόξου, "Eros, ἀτρακτὸν ἐλισσων.

1314. κλωστήρ (κλώθω), *yarn, spun thread, a ball of thread.* Arist.  
Lysist. 567. ωσπερ κλωστῆρ, ὅταν ἡμῖν γέ τεταραγμένος, ὁδὲ λαβοῦσαι, |  
ὑπενεγκοῦσαι τοῖσιν ἀτράκτοις τὸ μὲν ἐνταυθὶ, τὸ δέ ἐκεῖσε, | οὐτως καὶ τὸν  
πόλεμον κ. τ. λ. Aesch. Choeph. 500. τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες  
λίνον (where see Blomf.). Eurip. Fr. Inc. 206. λίνον κλωστῆρα περι-  
φέρει. Non. Dionys. III. Μοιριδίου κλωστῆρος ἐδουλώθησαν ἀνάγκη.  
XV. 177. μηκεδανὸν κλωστῆρες. XLV. 30.

1315. κνεφαῖος, of two or three endings, (*κνέφας*, evening (II.  
XI. 194. 209.) and morning twilight; here the latter.) Arist. Lysist.  
327. ἐμπλησαμένη τὴν οὐδρίαν κνεφαία. Eurip. Alc. 608. ἀμφὶ μὲν ἀε-  
λίον κνεφαίαν ἵπποστασιν. For derivation of the word κνέφας, see  
Buttmann's Lexil. p. 378.

1317. ἀνέπτατ' ἐσ αἰθέρα. Eurip. Med. 441. αἰθερία ἀνέπτα. Hes.  
1083. αἰθέρ' ἀμπτάμενος οὐράνιον. Orest. 1370. πολιὼν αἰθέρ' ἀμπτάμε-  
νος. Iph. T. 843. δέδουκα δέ ἐκ χερῶν με μὴ πρὸς αἰθέρα | ἀμπτάμενος  
φύγη. Ion 809. Aesch. Suppl. 762.

Ib. πτερύγων ἀκμαῖ. Eurip. Bacch. 1205. λευχοπήχεσιν χειρῶν ἀκ-  
μαῖστι.

1318. ἄχε ἄχεα. The poet here as well as above (1298. 1317.),  
and infr. 1319. ridicules that reduplication of words which is to be  
found in almost every choral ode of Euripides. Let the poet's  
"Orestes" be taken as a specimen. In the choral dialogue which  
there takes place between the Phrygian slave of the murdered  
Helen, and the Chorus of the drama, the following repetitions will  
be found. 1367. φροῦδα, φροῦδα. 1375. Ἰλιον, Ἰλιον. 1379. ἄρμά-  
τειον, ἄρμάτειον. 1387. ἰαλέμων, ἰαλέμων. 1392. αἴλινον, αἴλινον. 1413.  
ἔβαλον, ἔβαλον. 1414. ἔθορον, ἔθορον. 1425. αἴραν, αἴραν. 1426.  
Ἐλένας, Ἐλένας. 1454. μάτερ, μάτερ. 1455. ὁβρίμα, ὁβρίμα. 1457.  
ἔδρακον, ἔδρακον. 1465. κατθατεῖ, κατθανεῖ. 1473. ἔφερεν, ἔφερεν. 1488.  
εἶδον, εἶδον. 1513. πολύπονα, πολύπονα. If the reader require fur-

δάκρυα δάκρυά τ' ἀπ' ὄμμάτων  
ἔβαλον ἔβαλον ἢ τλάμων.

ἀλλ', ὁ Κρῆτες, "Ιδας τέκνα,  
τὰ τόξα λαβόντες ἐπαμύνατε,  
τὰ κῶλά τ' ἀμπάλλετε, κυ-  
κλούμενοι τὴν οἰκίαν.

ἄμα δὲ Δίκτυννα πᾶις  
Ἄρτεμις καλὰ

ther specimens, he will find them in Hel. 176. 196. 209. 216.  
f 370. Bacch. 116. 165. 582. 584. 595. 984. 1180. Hippol. 1122.  
Iph. A. 1289. 1290. Phœn. 1033. 1044. 1050. 1051. 1515. 1584.  
1585. See further on this subject Müller's *Eumen.* p. 94.

1321-2. As these two verses are a direct quotation from the *Krῆτες* of Euripides (see Schol.), it is not impossible that the whole of this monody had some reference to that play, which cannot now be understood. When we think of the female characters, the Pasiphæs, the Phœdræ, and Aeropæs (cf. Soph. Aj. 1295, sq.), who might have been, and most probably were introduced into the poet's "Cretan men" and "Cretan women," we have high proof of the purity of the *Æschylean* mind, which, under circumstances of so much provocation, does not allow him to go to the extent of retaliation which he might have done.

1323. κῶλα. Gl. τοὺς πόδας. Eurip. Hec. 1145. τὰς ἐμὰς εἰχον  
χέρας καὶ κῶλα. Phœn. 1427. προβάς δὲ κῶλον δεξιόν.

Ib. ἀμπάλλετε pro ἀνατάλλετε, swing on high. Eurip. Troad. 329.  
πᾶλλε πόδ' αἰθέριον. Cf. sup. 332. γόνι πᾶλλεται γερόντων.

1324. κυκλούμενοι τὴν οἰκίαν. Arist. Thesm. 958. πανταχῇ κυκλού-  
σαν ὅμμα. *Æschyl.* Sept. c. Th. 114. Ἀργεῖοι γὰρ πόλισμα Κάδμον  
κυκλοῦνται. Eurip. Iph. A. 775. Πέργαμον ... κυκλώσας "Αρεί.

1325. Δίκτυννα. On the derivation of the word, cf. nos in *Vesp.*  
v. 386. Why here invoked, is obvious from the country to which the speaker belongs. Apuleius (de Iside). "En adsum rerum na-  
tura parens: summa numinum, prima cœlitum, deorum dearum-  
que facies uniformis—me primigenii Phryges nominant deūm ma-  
trem, Cyprii Venerem, *Crete* Dictynnam, &c. The appellative  
Δίκτυννα for Diana occurs in Eurip. Hippol. 145. 1127. Iph. T. 127.  
It is not found in *Æschylus* or *Sophocles*.

Ib. πᾶις=πάρθενος.

1326. καλά. The epithet of "beautiful" appears to have be-  
longed so preeminently to Diana, that in the "Agamemnon" she is

<sup>f</sup> ἄχεα τ' ἔχεσι, δάκρυα δάκρυσιν | ἔλαβε πάθεα.

g From a very valuable fragment of this play, preserved by Porphyry (de Ab-  
stinent. IV. 10. p. 172.), it should seem that the Chorus of the piece consisted of  
the priests or prophets of Idean Jupiter.

τὰς κυνίσκας ἔχουσ' ἐλθέτω διὰ δόμων πανταχῆ.

σὺ δ', ὁ Διὸς, διπύρους ἀνέχουσα

λαμπάδας ὁξυτάταν χεροῦν, Ἐκάτα, παράφηνον

ἐς Γλύκης, ὅπως ἀν

1330

εἰσελθούσα φωράσω.

ΔΙ. παύσασθον ἥδη τῶν μελῶν. ΑΙ. κἄμοιγ' ἄλις.

characterised by that epithet without the addition of any substantive : 130. Kl. ed. τόσσον περ εὑφρων καλὰ | δρόσουσιν λεπτοῖς μαλερῶν λεόντων.

1328. διπύρους (Sch. ητοι διπλᾶς) ἀνέχουσα λαμπάδας, *having a torch in either hand*. So ἀμφίπυρος in Soph. Trach. 212. βοάτε τὰν δύσσπορον | Ἀρτεμιν Ὀρτυγίαν, ἀλαφήβολον, ἀμφίπυρον.

Ib. ἀνέχουσα. Eurip. Ion. 728. Βάκχιος ἀμφίπυρος ἀνέχων πεύκας. Iph. Aul. 732. τίς δ' ἀνασχήσει φλόγα; Cret. fr. II. 14. μητρί τ' ὀρείᾳ δῆδας ἀνασχών. Cf. Lycurg. Aeschyl. fr. 118. (Dind.)

1329. ὁξυτάτας, *faces cuspidatas ob flamas, vel celeriter arreptas et vibratas*. ΤΗ. ὁξυτάτας R. V. Th. ὁξυτάταν, Br. Bek. Dind.

Ib. Ἐκάτα=dea lunaria. See Klausen's Aesch. Theol. p. 99. Aesch. fr. inc. 94. (Scholef.) δέσποιν' Ἐκάτη τῶν βασιλείων | πρόδρομος μελάθρων. Eurip. Troad. 327. δίδον δ', ὁ Ἐκάτα, φάσι παρθένων ἐπὶ λέκτραις. Hel. 577. ὁ φωσφόρος Ἐκάτη. Non. Dion. IV. 184. οὐκέτι λεύσσων | μητρόης Ἐκάτης υψήν θιασώδεα πεύκην. XXX. —. Ἐκάτης θιασώδεα πυρσὸν ἀλίσσων. On the Hecatē of the Orphic Theogony, and her identity with Diana, see Lobeck's Aglaoph. I. 79. II. 1062. See also Orph. Argon. 905. 938. 980-7.

Ib. παράφηνον ἐς Γλύκης sc. οἶκον, *præluce in Glyces domum*. KUST. (It is unnecessary to say what officer of justice would in common life have been called in on this occasion; but not so in Euripidean diction and incident: *there* no less dignitary will serve the purpose than the daughter of Jove himself, the beautiful, the chaste, the goddess of the moon, if she did not take even higher rank than that.)

1330. ὅπως ἀν. Cf. Heind. ad Plat. Phædon. §. 8.

1331. φωρᾶν, *to investigate; here, search for something that has been stolen*. Cf. nos in Nub. p. 278. Soph. Inc. T. LXVI. 2. τὰ πλείστα φωρῶν αἰσχρὰ φωράσεις βροτῶν. Eurip. Orest. 730. κακὸς ἐφωρᾶθη φίλοις. Dem. c. Mid. 527, 20.

1332. κάμοιγ' ἄλις. (*I am quite satisfied for my part*. Aeschylus speaks with the air of a man, who knows that he has thoroughly settled his opponent.)

1333. A weighing-machine (*σταθμὸς*), with a large pair of scales (*πλάστιγγε*), is here brought upon the stage, much to the astonishment and amusement of the spectators. As every thing in the comic world of Athens was gifted with the powers of speech, we shall not hesitate to take advantage of the laughter which prevails, to introduce a brief colloquy between the immediate provocatives of

*ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,*

this mirth. Such a mode of proceeding is not un-Aristophanic in itself, and it will enable us to introduce in a light form some information, which Welcker has forestalled us by communicating in a graver and better form (*Æschyl. Tril.* p. 430, sq.):

*Scale.* And what on earth are we brought here for, brother Scale?

*Counter-scale.* That's somewhat more than I can say at present. But I heard Aristophanes giving orders to that effect, and—

*Scale.* Nay, if the order came from him, we may rest assured that it was not given without good reason. (*A pause.*) A strange set this before us, brother Scale!

*Counter-scale.* You and I, brother, have had some practice in determining national character, but how to deal fairly with this singular people, has puzzled me beyond description. Quick, clever, capable of the most generous feelings and noblest actions—and then again—

*Scale.* And how they laugh! methinks our venerable form and known antiquity—

*C.* (*drawing himself up*) We came in 'tis true with the Jovian dynasty—for what was done in the old-fashioned days of Uranus and Cronus is not worth inquiry (Ag. 161-5.)—and we have been ever since in the hands of that king of gods; or if we did leave them for a moment—

*Scale.* It was to be transferred to those of Homer, king of bards and men.—And yet the monsters are laughing, as if some piece of every-day stuff was before them, and asking what in the name of wonder we do here?—and truly for that matter, brother Scale, I'm somewhat puzzled myself to think, how it is that we find ourselves in so novel a position.

*Counter-Scale.* Novel do you call it? I blush to think your memory is so leaky! Sixty years have not elapsed since we stood, if not on this identical spot, yet on the <sup>h</sup>θεολογεῖον just above it, and yet—

*Scale.* How could I be so thoughtless! Yes, it was when the "Psychostasia" of *Æschylus* was exhibited. On one side of us, I now remember, stood Thetis, on the other Aurora;

<sup>h</sup> θεολογεῖον (*λογεῖον*). That part of the Attic stage, on which the gods appeared speaking, though, as far as we know, only used in the Psychostasia of *Æschylus*. PASS. That the Comedies of Aristophanes required a different Greek stage, than we have yet any notion of, for the purposes of proper representation, there can be no doubt. Kanngiesser has accordingly converted the θεολογεῖον into a third stage, on which he represents Bacchus and Hercules as holding their dialogue at the commencement of this drama. It has been observed, however, in a former note, that the learned writer's plans cannot be made accessible to the reader without plates.

*ὅσπερ γ' ἐλέγξει τὴν ποίησιν νῷν μόνος·*

this entreating piteously for the life of Memnon, that for the prolonged existence of Achilles, while the king of gods stood above, in act to throw their souls into our scales to know which was most ripe for Hades!

*Counter-scale.* Our situation then is not so novel as you first opined! And what was the personal appearance of the two heroes, thus entreated for? Has that too escaped you, most oblivious of mankind?

*Scale (Aside).* The gods confound me, if I can give any account of that of Achilles, but the appearance of the Æthiopian prince I well remember, and to that therefore I confine myself. (*Aloud.*) And is it possible that I can forget the exhibition then made—the couched lance, the shield, with its strange device or griffin-eagle (sup. 894.), and above all, the charger, with its oriental trappings, and multitudinous bells attached, tinkling and rattling at every step the animal made! (sup. 928.) (*Laughing.*) Well, well, the great Æschylus was not averse, it must be admitted, to the *strange* (sup. 798.) and the *exciting* (sup. 927.), and we helped him richly to both on that occasion;—if he requires another such cast of our office—

*Counter-scale.* But you seem ignorant, my friend, that it is a comedy and not a tragedy, which is at present in progress; and therefore if any thing is wanted of us, it must doubtless be something in the shape of parody.

*Scale.* No doubt you have hit it, brother Scale.—Well, well, be it for the prince of tragedy, or for the prince of comedy, that my services are needed, I am ready for either or both. No one after Homer has spoken so handsomely, or made so much metaphorical use of us as the <sup>the</sup> first, and as to the Incomparable!—but I hear footsteps approaching, and we shall soon know for what purpose we are really wanted.

*Counter-scale.* Yes, and be that purpose what it may, it will be met with no false dealing on our part! Heaven expects every one to do his duty, and did all do theirs as faithfully and conscientiously as we do ours—that is, when we are left to act without an insidious foot put into us—

*Scale.* This world, brother Scale, would be very different to what it is!

Ib. *σταθμὸν, weighing-machine.* Herodot. II. 65. *ἰστᾶσι σταθμῷ πρὸς ἀργύριον τὰς τρίχας.* Arist. Dramat. fr. I. *ἄλλ' εἴχομαι γωγή θλεύ-*

<sup>1</sup> Cf. inter alia loc. Il. VIII. 72. XII. 433. XVI. 658. XIX. 223. XXII. 209. and Æsch. Suppl. 396. 801. Choeph. 55. 317. (Kl. ed.) Pers. 352. 443. 446. Ag. 159. 242. 340. 426. 557. 788. 1009. 1143. Cf. infr. 1346. See also Klans. Æsch. Theol. pp. 69. 83. 87., and cf. Non. Dion. L. 183. II. 475. 553, &c.

τὸ γὰρ βάρος νῷν βασανιεῖ τῶν ρῆμάτων.

1335

ΔΙ. ὅτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με  
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπίπονοι γ' οἱ δεξιοί.

τόδε γὰρ ἔτερον αὖ τέρας

1340

νεοχμὸν, ἀτοπίας πλέων,

ὅ τις ἀν ἐπενόησεν ἄλλος;

μὰ τὸν, ἐγὼ μὲν οὐδὲ ἀν εἴ τις

ἔλεγέ μοι τῶν ἐπιτυχόντων,

σαι σε τὸν σταθμὸν, | ὥνα μὴ με προσπράττωσι γραῦν οἱ φράτορες. fr. II.  
αὐτοῖς σταθμοῖς ἔξεβαλε τὰς σιγύόνας. Soph. Naupl. IV. 2. σταθμῶν,  
ἀριθμῶν, καὶ μέτρων εὑρήματα. Eurip. Phœn. 551. μέρη σταθμῶν ἰστότη  
ἔταξε. Plat. 6 Leg. 757, b. σταθμῷ καὶ ἀριθμῷ.

1334. ἐλέγχειν. See a learned and ingenious note on this word  
in Blomf. Gloss. in Choeph. 838.

1336. Heindorf ad Plat. Sophist. §. —. compares Eurip. Suppl.  
594. ἐν δεῖ μόνον μοι, τὸν θεοὺς ἔχειν, ὅσοι Δίκην σέβονται. Plat. Gorg.  
§. 102. ἡ τοῦτο μὲν οὐδὲν δεῖ, αὐτὸν ἑαυτοῦ ἄρχειν;

1337. τύροπωλεῖν, to weigh and examine; properly said of cheese-venders, selling their articles by weight. SCHOL. πρὸς τὸν σταθμὸν ἐπωλεῖτο ὁ τυρός.

1338. ἐπίπονοι, pains-taking. Xen. de Venat. XII. 15. μαθήσεις  
καὶ μελέτας ἐπιπόνους ἔχουσι. Ibid. XIII. 10. οἱ μὲν ἀριστοὶ αὐτῶν  
γιγνώσκονται ἐπὶ τὰ βελτιώ, ἐπίπονοι τ' εἰσίν. Soph. Ed. C. 1560. ἐπι-  
πόνωφ μόρφ. Aristot. in Eudem. δαίμονος ἐπιπόνου καὶ τύχης χαλεπῆς  
ἐθήμερον σπέρμα. Aesch. Suppl. 93. ἀπονον. Eurip. Suppl. 91. πολύ-  
πονος. (The Chorus speak with uplifted hands, and an air of the  
utmost admiration.)

1340. νεοχμὸν = νέος, novel. Herodot. IX. 99. 104. νεοχμόν τι ποι-  
έειν. Thes. 700. νεοχμὸν τέρας. Aesch. Pers. 699. νεοχμὸν κακόν. Pr.  
V. 154. νεοχμοῖς νόμοις. Soph. Ant. 156. νεοχμὸς βασιλεύς. Phil. 751.  
τί δ' ἐστὶν οὗτο νεοχμὸν ἔξαίφνης; Eurip. Hipp. 869. Bacch. 216. νεοχ-  
μὰ κακά. Suppl. 1067. πρᾶγμα νεοχμόν. Iph. T. 1162. τί φρονιμά  
νεοχμόν;

Ib. ἀτοπίας πλέων. Suid. θάύματος πλέον. If we might coin such  
a word as out-of-the-wayishness, we should express pretty exactly  
the meaning of the word ἀτοπία in the present instance. Thiersch  
quotes Thucyd. τιμωριῶν ἀτοπίᾳ, which the Scholiast explains by  
τῷ ἀήθει τῶν τιμωριῶν.

1342. μὰ τὸν sc. Δία, vel Ἀπόλλωνα, vel Ποσειδῶνα, the name of the  
god being suppressed from religious feelings. Plat. Gorg. 466, ε.  
μὰ τὸν, οὐ σύ γε. See also Bentley's Emend. Menandri, p. 49. Cf  
nos in Eq. 1258, and Matth. Gr. Gr. 282, 2.

1343. ἐπιτυχόντων, those who drop upon one casually. Eurip. Herc. F.

ἐπιθόμην, ἀλλ' φόμην ἀν  
αὐτὸν αὐτὰ ληρεῖν.

1345

ΔΙ. οἴθι νῦν παρίστασθον παρὰ τῷ πλάστιγγ', ΑΙ. καὶ  
ΕΥ. ἴδού·

ΔΙ. καὶ λαβομένω τὸ ρῆμ' ἐκάτερος εἴπατον,  
καὶ μὴ μεθῆσθον, πρὶν ἀν ἔγὼ σφῶν κοκκύσω.

ΑΙ. καὶ ΕΥ. ἔχόμεθα. ΔΙ. τοῦπος νῦν λέγετον ἐσ τὸν  
σταθμόν.

ΕΥ. “εἰθ' ὥφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.” 1350

1251. εἰρηκας ἐπιτυχόντος ἀνθρώπου λόγους. Plat. Cratyl. 390, d. οὐδὲ φαῦλων ἀνθρώπων οὐδὲ τῶν ἐπιτυχόντων. Theæst. 171, c. ἐπιτυχῶν ἀνθρωπος. Dem. 1370, 5. Much in the same way, Soph. ΟἘδ. T. 393. καίτοι τό γ' αἰνιγμ' οὐχὶ τοῦ πιόντος ἦν | ἀνδρὸς διειπεῖν. Eurip. Troad. 68. μοσεῖς τε λίαν καὶ φιλεῖς, ὅν ἀν τύχην.

1345. αὐτὰ, in eo. ΤΗ. sup. 910. οὐκ ἀλήρουν ὅτι τύχοιμι.

1346. τῷ πλάστιγγε, scales of the weighing machine. (Eustath. p. 196, 40. πλάστιγξ λέγεται ὁ σταθμὸς ἐκ μέρους, ἢτοι ἐκ τῶν πλαστίγγων, τουτέστι τῶν κάτω πλατέων, οἷς τὰ βάρη ἐπίκεινται. καὶ ζυγὸς δὲ ὁ αὐτὸς ἀπὸ μέρους, οὗν αἱ ρῆθείσται πλάστιγγες ἐξηρτηται.) Pax 1247. ἐντευθὲν δὲ σπαρτίοις ἡρτημένην | πλάστιγγα προσθέτε. Plutarch. Moral. p. 17, a. Οἰον ἐπὶ τοῦ Διὸς εἰρηκότος ‘Ομήρου.

Ἐν δ' ἔτιθει δύο κῆρη τανηλεγέος θαάτοιο,  
τὴν μὲν Ἀχιλλῆς, τὴν δ' Ἔκτορος ιπποδάμοιο,  
ἔλκε δὲ μέσσα λαβῶν, ρέπε δ' Ἔκτορος αἴσιμον ἡμαρ,  
φῆστο δ' εἰς Ἀΐδαο, λίπεν δὲ ἐ Φοίβος Ἀπόλλων,

τραγῳδίαν δ' Αἰσχύλος δῆλην τῷ μύθῳ περιέθηκεν, ἐπιγράφας Ψυχοστασίαν, καὶ παραστήσας ταῖς πλάστιγξι τοῦ Διὸς ἔνθεν μὲν τὴν Θέτιν, ἔνθεν δὲ τὴν Ἡώ, δεομένας ὑπὲρ τῶν νιέων μαχομένων.

Ib. ίδον, 'tis done. (Æschylus takes his position by the side of one scale, and Euripides by the other scale of the machine.)

1348. κοκκύειν, to crow like a cock. Cratinus ap. Eustath. p. 1479. (quoted by Thiersch) κοκκύειν τὸν ἀλεκτρύνα οὐν ἀνέχονται. Plato Comicus ap. eund. σὲ δὲ κοκκύειν ἀλεκτώρ προκαλεῖται. As these cock-crowings are made at regular intervals, they became marks of time among the ancients. Cf. Arist. Eccl. 30. ὡρα βαδίζειν, ὡς δ κήρυξ ἀρτίως | ἡμῶν προσιόντων δεύτερον κεκόκκυκεν. 391. ὅτε τὸ δεύτερον | ἀλεκτρύνων ἐφθέγγετ'. Translate therefore, do not let go the scale, till I have marked the time, viz. by crowing like a cock.

1350. Euripides puts down his head and affects to speak a senarius into his scale. Æschylus does the same by his.

Ib. The opening senarius of the Medea: “O that the ship Argo had not flown, &c.” See Pors. on the verse itself.

ΑΙ. “Σπερχειὲ ποταμὲ βουνόμοι τὸ ἐπιστροφαι.”

ΔΙ. κόκκυ, μεθεῖτε καὶ πολύ γε κατωτέρῳ

χωρεῖ τὸ τοῦδε. ΕΥ. καὶ τί ποτ’ ἔστι ταῖτιον;

ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικῶς

ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,

1355

σὺ δὲ εἰσέθηκας τοῦπος ἐπτερωμένον.

ΕΥ. ἀλλ’ ἔτερον εἰπάτω τι κάντιστησάτω.

ΔΙ. λάβεσθε τούννυ αὖθις. ΑΙ. καὶ ΕΥ. ην’ οἶδον.

ΔΙ. λέγε.

ΕΥ. “οὐκ ἔστι Πειθοῦς ἵρὸν ἄλλο πλὴν λόγος.”

1351. Quoted from the Philoctetes of Aeschylus.

Ib. Aesch. Pers. 493. Σπερχειὸς ἄρδει πεδὸν εὐμενῆ πότῳ. II. XVI.

174. νῦν Σπερχειοῖ, δύπτετός ποταμοῖ. XXIII. 142, sq.

Ib. Βουνόμοι (βοῦς, νέμω), cattle-feeding. Soph. Oed. T. 26. ἀγέλαις βουνόμοις. Elect. 180. ὁ τὰν Κρίσαν βουνόμον ἔχων ἀκτάν.

Ib. ἐπιστροφαῖ. Hesych. διατριβαῖ, διαιραῖ, abiding-places. Aesch. S. c. Th. 645. πατρών δωμάτων ἐπιστροφαῖ. Eum. 518. ξενοτίμους ἐπιστροφὰς δωμάτων. Eurip. Hel. 448. Ἐλλην πεφυκὼς, οἷσιν οὐκ ἐπιστροφαῖ. Cf. Aesch. Ag. 388. 945.

1352. κόκκυ. (The parties let go their hold. The scale of Aeschylus sinks to the earth, that of Euripides rises high in the air.) Translate: *the signal has been given.*

Ib. μεθεῖτε. Cf. Pors. ad Orest. 141. Matt. Gr. Gr. §. 210. 6.

1353. τὸ (ρῆμα vel τὸ μέρος τοῦ σταθμοῦ) τοῦδε s. Aeschyli.

1354. ἐριοπωλικῶς. After the manner of wool-sellers (who were accustomed to wet their wares, to give them more weight).

1355. τάρια. Dobree quotes Lucian Vera Hist. I. 25. p. 90. καὶ ἐργάζονται τὸν χαλκὸν ὑποβρέξαντες, ὥσπερ τὰ ἔρια.

1356. τοῦπος ἐπτερωμένον, a winged word. The allusion is partly to the word διαπτάσθαι in the senarius of Euripides, partly to the ἔπεια πτερόεντα of Homer.

1357. κάντιστησάτω, h. e. *ex adverso pone*, in altera enim lance. TH. ἀντιστῆσαι valet, vicissim appendere. DIND.

1358. ην’ οἶδον, observe 'tis done. (Aeschylus and Euripides here take hold of their respective scales, and at the signal given proceed as before.)

1359. Quoted from the Antigonë of Euripides.

Ib. Πειθοῦς. PERSUASION is also personified in the poet's Hebe, 804. Πειθώ δὲ τὴν τύραννον ἀνθρώποις μόνην. Cf. Aesch. Ag. 376. Eum. 928. The hit is at those forensic and sophistic powers of persuasion which Euripides was supposed to cultivate.

Ib. Πειθοῦς ἵρον. Eurip. Archel. fr. 19. οὐκ ἔστι πειθας ἱρὸν, αἰσχιστης θεοῦ.

AI. " μόνος θεῶν γὰρ θάνατος οὐ δώρων ἔρα." 1360

1360. Quoted from the Niobē of Æschylus. Of the fondness of the Athenians for this drama, or the Trilogy of which it formed a part, we had occasion to give a curious proof in a former note. (Cf. Vesp. 580.). Our part, as expositors of the text of Aristophanes, is less to look after the *ρήσεις* which it contained, and which were so much admired by the poet's contemporaries, than to give such insight as we can into three things which made it the subject of Euripidean merriment: its copious and lengthened choruses,—the long silence maintained by the person who performed the principal character in it,—and the *muffled head*, which took place in the Niobeian as well as in the Achillean Trilogy:—the *ρήματα βθέαι δώδεκα* (sup. 889.) were no doubt to be found also in the one performance as well as in the other. The guilt which brought the daughter of Tantalus into that extremity of grief, which made her fit subject for the Tragic Muse, is well known. The mother of seven sons and seven daughters, she had dared in the excess of maternal pride to mock at Latona, the parent of but one of either sex. Our first business therefore is to look among the titles and fragments of Æschylean remains for such a drama as will supply us with a *vaunting* and *exulting* Niobē, before we come to a Niobē suffering under a depth of human calamity. This, we think with Welcker (Æsch. Tril. 343.), may be found in the title *Τροφοί*, which, as that learned writer observes, is not to be confounded, as Stanley and Hernsterius have done, with the *Διονύσου τροφοί* of Æschylus. Assigning a *τροφός* to each of the Niobeian children, (and as we are dealing with a royal race, we cannot assign less,) we get for the first drama a mixed chorus of fourteen persons, half men and half women; and a chorus so composed would surely not want materials for indulging a long succession of choral strains. The personal merits of their respective pupils—the sons expert in every manly art—the daughters versed in every female accomplishment—their high descent from Jupiter on one side, and from one of the Atlantides on the other—the extreme beauty of the mother—the musical talents of their father—the prodigious wealth and possessions of the Lydian monarch, their grandfather—the grandeur which Theban walls and Theban edifices were assuming under the administration of the paternal Amphion—all these topics would furnish matter for those melic strains, which Æschylus indulged in, not for the purpose of starving the dramatic portion of his performance, as Euripides insinuates, but in conformity with that slow progress, which the Athenian stage necessarily made, while evolving the dramatic dialogue out of the dithyrambic ode. Characters for the piece are easily supplied out of Apollodorus and Ovid (Metam. VI. 155, sq.). Niobē herself, Amphion, and Manto, the prophetic daughter of the prophetic Tiresias, would at that period of the Attic stage be of themselves sufficient. And for "big words," we have only to suppose the drama concluding with a grand sacri-

*ΔΙ. μεθεῖτε μεθεῖτε· καὶ τὸ τοῦδέ γ' αὖ ρέπει·*

ficial rite to Latona, and Niobë delivering herself in Æschylus, after the same fashion as she does in the Metamorphoses,—to say nothing of what might fall from Amphion (Av. 1427.),—to be assured that many of the Niobeian words were of sesquipedalian order. Over this display of maternal pride and regal insolence the concluding scene of the first drama drops: under what circumstances does the middle piece open? The sons of Niobë have during the brief interval perished on mount Cithæron by the hand of Apollo; the daughters, with one exception, have fallen by the arrows of Diana. What a change of political, as well as domestic circumstances! It would naturally bring about the afflicted queen the oldest and most prudent of Theban nobility; such a chorus was much after the taste of Æschylus; and such therefore we assume for the Chorus of the "Niobë," or second drama of the Trilogy; the same persons under the title of *Πρωπομποί* most probably also forming the Choral Troop, and giving a name to the third drama of the Trilogy. If the former situation of things gave room for long choral strains of a joyous and exulting nature, is the present less naturally prolific of those of a lugubrious kind? But pathetic as they may be, she to whom they are addressed regards them not. The dead bodies of her slaughtered ones, if not actually upon the stage, are in the tomb which fronts the spectators, and the desolate mother sits by its side—speechless, and in that muffled guise which prevents the hateful light from coming to her eyes. It matters not what is sung or what is told:—another and another comes upon the stage—Tiresias, it may be, to tell of future events—a messenger to narrate how Amphion has destroyed himself in despair for the death of his children:—still the same silence on the part of Niobe:—and the third act is hastening to a conclusion, before the mourner rises to bid a brief adieu to scenes, which had but recently been the source of so much joy and pride, but which now—And where shall this widowed and child-bereft betake herself? To whom should she go but to that father, who like herself had drunk deep of affliction's cup, and had learned under the chastening hand of adversity to lay aside the haughtiness of character, which in earlier days had marked himself as well as his daughter? From some of the remaining fragments of the Niobë, it seems more than probable that Tantalus formed one of the characters in the second drama of the Trilogy, and perhaps it was in answer to an invitation from him to quit the now hateful Thebes, and return once more to her paternal home, that the wretched mourner was first induced to break her long-protracted silence. Her faithful nobles would form the fittest escort (*Πρωπομποί*) on such an occasion, and the reminiscences of past events—details of what had occurred on the journey from Thebes to Lydia—and above all, touching allusions to early scenes of childhood, might form the subject of the entrance-ode to the concluding drama. Its general

*θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.*

EY. ἐγὼ δὲ πειθώ γ', ἔπος ἄριστ' εἰρημένου.

ΔΙ. πειθὼ δὲ κοῦφον ἔστι καὶ νοῦν οὐκ ἔχον.

tone (for we have neither time, nor in fact materials for going into details) may be collected from some of the remaining fragments of the Niobē, and the general character of Aeschylean doctrine, viz. that wisdom comes by suffering, and that the gods afflict only to make us better men. The fragments to which I allude seem evidently to have formed parts of speeches put into the mouth of Tantalus. Whatever might have been his pride and guilt, he had evidently paid the penalty of both. Humbled and subdued, he had at last listened to that warning voice which told him that too much confidence is not to be placed in earthly prosperity (*γίγνωσκε τἀνθρώπαι μὴ σέβειν ἄγαν*), and that landed possessions, though even a twelve days' journey could not compass them, (fr. 146.) were insufficient to furnish stable happiness, and were as nothing compared to the possession of a tranquil mind. The means of regaining this peace of mind by daughter as well as sire, lay evidently in the natal home. There was the altar of paternal Jove, and there the dwelling-place of that Adrasteia (*ἔδος Ἀδραστείας, ibid.*), under whose avenging hand both had so much suffered. To the foot of that altar and to the threshold of that holy edifice the poet would doubtless conduct his Niobē, till penitence, tears, and prayers had won their due reward, and a messenger arrived to tell the sympathising audience that the mourner's sufferings were at an end.

1361. As Bacchus gives the signal for letting go, the scale of Aeschylus again descends, and that of Euripides rises.

Ib. *ρέπει, declines.* II. VIII. 72. (coll. XXII. 212.) *ἶλκε δὲ μέσσα λαβῶν, ρέπε δὲ αἴσιμον ἡμαρ Ἀχαιῶν.* Herodot. VII. 139. *οὗτοι γὰρ ἐπὶ ὀκότερα τῶν πρηγμάτων ἐτράποντο, ταῦτα μέφειν ἥμελλε.* Arist. Plut. 51. Aesch. Pers. 446. S. c. Theb. 21. Ag. k687. Soph. OEd. T. 847. Ant. 722. Eurip. Hel. 1099. Meleag. fr. XX. 2.

<sup>k</sup> A compound form of *ρέπειν* occurs in this passage, so much calculated to recall many of the peculiarities of Aeschylus, as his compound forms, his appositions, his metonyms, &c. that we venture to place the whole before the reader :

'Ιλαρ δὲ κῆδος ὄρθρυμον τελεστίφρων  
μῆνις ἡλασε, τραγέζας ἀτίμωσιν ὑστέρῳ χρόνῳ  
καὶ ξυνεστίου Διὸς  
πρωσπομένα τὸ πυμφότιμον μέλος ἐκφάτως τίοντας,  
ἱμέναιον, θε τότ' ἐπέρρεπεν  
γαμβροῦσιν ἀειδειν. 652, sq. Kl. ed.

(General translation by Klausen : Troje veræ necessitudinis calamitatem intulit ira effectrix, lesam hospitalitatem ulta in iis, qui superba latitia nuptias celebraverant. Quorum carmina urbi Priami mutata sunt in lamentationes de Paride et effuso civium sanguine.)

ἀλλ' ἔτερον αὐτὸν ζήτει τι τῶν βαρυστάθμων,  
οὗ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.

1365

ΕΥ. φέρε ποῦ τοιοῦτο δῆτά μουστί; ποῦ; ΔΙ.  
φράσω·

“βέβληκ” Ἀχιλλεὺς “δύο κύβω καὶ τέτταρα.”

1365. βαρύσταθμος (*σταθμὸς*), *heavy in the scales*.

1366. καθέλκειν (*δέκω*), *to draw down*, i. e. *the scale*. Dem 60, 8. οἴχεται φέρον (sc. τὸ ἀργύριον) καὶ καθείλκυκε τὸν λογισμόν. contra Mid. 563, 13. ἀλλὰ τὸ τῆς φύσεως βάρβαρον ἀληθῶς καὶ θεοῖς ἐχθρὸν ἔδει καὶ βάζεται.

1367. Bacchus having recommended Euripides to provide himself with a senarius of the *weightiest* kind against the next trial, Euripides, in an agony of despair, asks, “and where am I to find such a senarius?” “I will tell you,” says his malicious friend, whispering in his ear the senarius which immediately follows, and the meaning of which must next be investigated.

1368. Much doubt has existed among the commentators as to whence this verse was derived, whether it occurred in some lost play of Euripides, or whether it is a verse fabricated by Aristophanes himself. I think there can be little doubt that Eustathius (p. 1397, 18. sq.) has put the matter on its right footing, when he affirms that the senarius, or one closely resembling it, occurred in the “Telephus” of Euripides, who there introduces two of his heroes playing at dice. The object of Bacchus’s malicious whisper therefore is threefold; to remind his *friend* of a scene, which as much tended to render Greek Tragedy ridiculous, as the game at all-fours in Canning’s “Rovers” did to make German Tragedy ridiculous; to present this senarius as a specimen of Euripidean *κατερὸν καὶ μέγα*, and in the third place to convey to him the agreeable intimation, that as far as matters have yet gone, the throws of the dice have been decidedly in favour of his opponent.

Ib. Ἀχιλλεὺς. This is not the only occasion on which the name of the first of Homeric heroes has been applied by our author to Æschylus, evidently not only the first of tragic poets, but a hero in his eyes, to say nothing of the strong sense which it intimates of Æschylean feeling for every thing connected with Homer. Cf. sup. 957. (A nod of the Bacchic head shews who is meant by the term.)

Ib. κύβος, a *die*, also the *ace* upon a die: κύβοι, *points* upon the die. As we know not what number of dice Telephus and his fellow-gamete used, little can be said as to the sense in which the terms of this verse are to be understood. Its original speaker appears by his throw of *two aces* and a *quatre*, or a *quatre et deux*, to have gained a temporary advantage over his opponent. When the play was with three dices, the most fortunate of throws was three sices. See Æsch. Ag. 31. and cf. Ast ad Plat. 12 Legg. 968, e. Merc. ad Aristæn. Epist. L. II. p. 263. A few Æschyl-

λέγοιτ' ἀν, ως αὐτη στὶ λοιπὴ σφῶν στάσις.

ΕΥ. "σιδηροβριθές τ' ἔλαβε δεξιὰ ἔύλον."

1370

AI. "ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός."

ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ μῦν. ΕΥ. τῷ τρόπῳ;

ΔΙ. δύ' ἄρματ' εἰσήνεγκε καὶ νεκρὸ δύο,

οὓς οὐκ ἀν ἄραιντ' οὐδὲ ἑκατὸν Αἰγύπτιοι.

AI. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν

αὐτὸς, τὰ παιδῖ, ἡ γυνὴ, Κηφισοφῶν,

1376

ἔμβας καθήσθω συλλαβὼν τὰ βιβλία·

lean metaphors derived from dice are here added to his numerous other metonyms. S. c. Th. 410. ἔργον δ' ἐν κύβοις Ἀρης κρινεῖ. Pers. 98. τίς ὁ κραυπνῷ ποδὶ πηδῆ | ματος εὐπετοῦς ἀναίστων; Ag. 31. τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι, | τρὶς ἐξ βαλούσης τῆσδέ μοι φρυκτωρίας. Ch. 684. καὶ μῦν Ὁρέστης, ἦν γὰρ εὐβλῶς ἔχων, | ἔξω κομίζων δλεθρίον πηλοῦ πόδα. 953. τύχαι δ' | εὐπροσωπόκοιται τὸ πάν | ιδεῖν ἀκούσαι θ' ιεμένους | μετοικοις δόμων πεσοῦνται πάλιν. Soph. fr. Incert. (763. Dind.) αὲλ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι. Cf. Klausen's Ag. p. 101.; but where the learned writer is, I think, incorrect in considering the fragment out of which the preceding remarks have grown as derived from the "Myrmidones" of Aeschylus.

1369. στάσις (ἴστημι, *I put upon the scales*, II. XIX. 247. XXII. 350. XXIV. 232.), trial by weight.

1370. Quoted from the Meleager of Euripides.

Ib. σιδηροβριθές (βριθώ) ἔύλον, a staff heavy with iron.

1372. ἐξηπάτηκεν, has foiled. Sch. ἐκ μεταφορᾶς τῶν παλαιστῶν. ἔκεινοι γὰρ ἀπατῶτες τοὺς ἀντιπάλους νικῶσιν.

1374. ἑκατὸν Ἀγύπτιοι, who, as the Scholiast (ad Av. 1133.) observes, were accustomed to carry heavy burdens. The prodigious structures still remaining in that country, all of them productions of forced labour, and the treatment suffered by the Hebrews when in that house of bondage, fully explain the propriety of the simile in the text.

1375. κατ' ἔπος. Sententia est, *ex singulis versibus ponderetur*, h. e. singuli versus statera examinentur. DIND.

1377. τὰ βιβλία. Athenaeus, or his abridger, speaking of the books possessed by Larensius, observes, that as a collector he surpassed those most admired for their collections, as Polycrates of Samos, Pisistratus of Athens, Euclid, Nicocrates of Cyprus; moreover the kings of Pergamus, *Euripides the poet*, Aristotle the philosopher, &c. I. 3. a.

<sup>1</sup> So Scholefield, who translates: *casus autem felici jactu uentes retrocedent (e contrario cadent) iis (Oresti et Electri) qui domum e mutata fortuna obtinebunt, omnia et videre et audire sperantibus.*

ἐγὼ δὲ δύ ἔπη τῶν ἐμῶν ἔρω μόνα.

ΔΙ. ἄνδρες σοφοὶ, κἀγὼ μὲν αὐτοὺς οὐ κριω.

οὐ γὰρ δὶ ἔχθρας οὐδετέρῳ γενήσομαι.

τὸν μὲν γὰρ ἥγουμαι σοφὸν, τῷ δὲ ἥδομαι.

1380

Ib. ξυλλαβών, *having taken with you*. Soph. ΟΕδ. T. 971. τὰ δὲ οὐ παρόντα ξυλλαβών θεσπίσματα, | κείται παρ' Ἀδη Πόλυβος.

1378. Our friends of the *σταθμός*, or weighing-machine, are here led off the stage. And have they no word to bestow at parting? And what should they say? They have decided practically and for ever a point of the utmost importance to antiquity: if they feel disposed to amuse themselves with a second Colloquy, and on modern topics, it must be done elsewhere, and not in face of the text of Aristophanes, even though the object of their colloquy be to rescue that text from the assaults, which folly and impertinence have presumed to make upon it, from utter ignorance of the circumstances out of which it grew, and the objects to which it was applied. See Appendix (T.)

1379. ἄνδρες σοφοί. Bacchus turns and addresses himself to the spectators, to whom the poet, either in earnest or irony, was accustomed to apply this epithet. (sup. 645. Nub. 526.) Seager proposes (*Classic. Journal*, n. III. p. 503.) *ἄνδρες φίλοι*.

Ib. καίρω. The *καὶ* is here to be rendered *sane*, as Conz observes.

1380. δὶ ἔχθρας οὐδετέρῳ γενήσομαι. Plat. Theag. 130, b. ὁ δὲ Θουκυδῆς τῇ προτεραιᾳ μοι δὶ ἀπεχθείας ἐν λόγοις τιστὶν ἐγεγόνει. To the same form belong Aesch. Prom. V. 121. τὸν πᾶσι θεοῖς δὶ ἀπεχθείας ἐλθόντα. Eurip. Phœn. 489. καὶ μὴ δὶ ἔχθρας τῷδε καὶ φόνον μολὼν. Iph. A. 1393. διὰ μαχῆς μολεῖν πᾶσιν Ἀργείοις. 1415. Δαναΐδαισι. Androm. 489. διὰ γὰρ πυρὸς ἥλθ' ἔτερῳ λέχει.

1381. τὸν μὲν γὰρ . . . (i. e. Aeschylus). Stage-play: As the time is by no means yet arrived for Bacchus to come to a final decision between the two combatants, he here pauses, and then pronounces the word *σοφὸν* in a tone of comic ambiguity, which though leaving no doubt in the minds of judicious auditors as to the real meaning which he attaches to it, at the same time gives no certain indication that his own mind is yet made up, much less that he meditates the mischief which he really does against his quondam favourite. At the word *τῷδε* (i. e. Euripides), Bacchus elevates his voice to a high pitch, pronounces the word *ἥδομαι* with prodigious gusto, and ends by dropping on the bard's neck in a transport of affected delight. His gestures and attitude may then be translated somewhat in the following manner: "Yes, yes, my dear fellow, make your mind easy—whenever I quit this place (and these are not the quarters that a man of my temperament can like to be in)—συναποδιδράσκομεν, we take our flight together—(sup. 75.) ή γλῶττ' ὀμώμοκε—my tongue is

ΠΛ. οὐδὲν ἄρα πράξεις ὀνπτέρ ἥλθες οὕνεκα;

*sworn*, and faith plighted to it (infr. 1440.). As to our lofty friend yonder (*points to Aeschylus*)—but this is between ourselves—on some sultry day, when it is desirable to give additional effect to a thunder-storm, it is possible that I may bring him up, and a dozen of his thumping words with him, for a few hours—but as to a permanent release—no, no : by all the gods I tell you, you are the man. One trial more awaits you both : it will turn upon the state of public affairs, and as you know what will be the final result, speak boldly, and don't let your politics wear that sophistic miscellaneous character which they usually do. I would say more, but that stately gentleman in the chair, with his three attendants at the back of it, one of whom, in your country-phrase, *looks* poison, and the other scourges, while the third has evidently a crick in his neck (cf. infr. 1436. 1469.), seems disposed to break speech, and considering how long he has observed an inflexible silence, something worth hearing ought to drop from him. Therefore once more (*embraces Euripides*)—”*(to himself and mimicking)*, “ νοεῖν, ὅραν,  
Ἐννιέαν, στρέψειν, ἔραν, τεχνάειν. And what if this trickster should himself be tricked ! By the gods, 'twould be as fine a piece of poetical justice as ever yet was inflicted ! and really as stage-patron, and consequently guardian of the public morals—but hush ! old State and Dignity is about to commence ! *(looks again at Euripides and mutters :)* σοφός, σοφός σὺ, πλὴν ἂ δεῖ σ' εἶναι σοφόν.”

Ib. *σοφόν*. The *wisdom* which Aeschylus evinced in the *application* of his art, we have endeavoured to shew as occasion came before us ; but that wisdom of *conception*, which led him to explore how the dramatic art might be best turned to the benefit of mankind, is apt to escape us, now that the art has pretty nearly reached perfection. The words of a translator, who, if he did not always understand his author's text correctly, has evinced no mean power in giving that text a suitable English dress, will serve to recall the subject to the reader's mind. “Terror and pity,” says Mr. Potter, “are the strongest, the most common, and therefore the most dangerous of all the passions ; they overwhelm the human heart, render it incapable of bearing up against the repeated impressions of ills, and of discharging with a proper degree of firmness the necessary duties of life. To purge these passions, to take away their pernicious qualities, and preserve whatever they have of useful, is the business in common of the philosopher and the poet : but these effect their ends by different means ; the former applies himself to the understanding by the cool deductions of reason : the poet plays the passions against themselves, expels terror by terror, and pity by pity, and makes the weapon that gave the wound perform the cure ..... These are so evidently the effects of the ancient drama, that they are from thence deduced as rules for its construction, and to refuse Aeschylus the honour of having this design in the plan of his tragedies, would be as violent an injustice as

ΔΙ. ἐὰν δὲ κρίνω; ΠΛ. τὸν ἔτερον λαβὼν ἀπει,

to deny that the great painter<sup>m</sup>, when he delineated the dying hero, intended to impress us with a reverence of his unshaken fortitude, and to awake in our breasts the passions of admiration, love, pity, and grief, which are so strongly marked in the countenances and attitudes of his surrounding friends." Potter's *Aeschylus*, Preface, p. 14.

Ib. *τῷ δὲ ἡδομαι*. The gods be thanked, that the critical tomahawk is for a moment thrown aside, and that even with the consent of Aristophanes we can indulge in an effusion as sincere as it must be brief! Delight! and who that has a soul to feel, or heart to understand, can have perused the remaining dramas of Euripides with sensations of any lower character? Delight! Think of those choral songs, as luxuriant in imagery as prodigal of all the riches of poetic diction; think of those beautiful specimens of female loveliness and devotion—his *Macaria*, his *Evdænæ*, his *Alcestis*, and his *Iphigenia*; recall to mind his rich tales of legendary lore, his vivid descriptions and narratives, and above all those innumerable strokes of pathos which are scattered throughout his works. Delight! We pass over those splendid and more generally known productions of his genius, the " *Medea*," the " *Phœnissæ*," the " *Hippolytus*," and many more—we lay our finger on his " *Trojan Women*" and his " *Phrensiad Hercules*," and say, that if the deepest pathos is capable of administering delight, it will be found in two plays, not usually ranked among the poet's best, in a degree, which the dramas of even such men as Racine, Schiller, Alfieri, and Calderon, (and we speak in some knowledge of all their writings,) will not be found to furnish. But here, alas! our praise must in a great degree terminate. That in each and all even of these dramas, situations, sentiments, and expressions may occasionally be found sufficient to justify the satire of Aristophanes, no one can venture to deny; fortunately for us, some dramas of far worse character and tendency than satire scattered speedily to the winds, and we have no wish to mar the passing moment's gratification by recalling to the reader's mind offences, which put into the satirist's hand the moral power of so disposing of them.

1382. How the external dignity of the king of Hades was consulted, in addition to the three attendants, Scourge, Poison, and Crick-i'-the-neck, whom we have ventured to place behind the royal chair, must be left to the reader's imagination. The calm majesty and reserve maintained by him during the preceding scenes, must have afforded an excellent contrast to the altercation and storm of angry passions which was raging round him.

Ib. ὁν οὐνεκ' ἡλθεσ. Thiersch compares Plut. 1197. ὁν δὲ οὐνεκ' ἡλθον; Xp. πάντα σοι πεπράξεται.

<sup>m</sup> Mr. West, in his picture of the death of General Wolfe.

οπότερον ἀν κρίνης, ὃν ἔλθης μὴ μάτην.

ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθε μου ταδί. 1385

ἔγώ κατῆλθον ἐπὶ ποιητήν. ΕΥ. τοῦ χάριν;

ΔΙ. ὃν ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγη.

οπότερος οὖν ἀν τῇ πόλει παρανέστειν

μέλλῃ τι χρηστὸν, τοῦτον ἄξειν μοι δοκῶ.

πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον 1390

γυνώμην ἔκάτερος; ἡ πόλις γὰρ δυστοκεῖ.

ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γυνώμην; ΔΙ. τίνα;

ποθεῖ μὲν, ἔχθαίρει δὲ, βούλεται δὲ ἔχειν.

ἀλλ' ὅ τι νοεῖτον, εἴπατον τούτου πέρι.

ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν 1395

βραδὺς φανεῖται, μεγάλα δὲ βλάπτειν ταχὺς,

καὶ πόριμον αὐτῷ, τῇ πόλει δὲ ἀμήχανον.

1383. ἀπει, *abibis*, præs. pro fut.

1385. εὐδαιμονοίης, *heaven prosper you*. Eurip. Phœn. 1102. Hip.

104 Alcest. 1156. Cf. nos in Ach. 393. 404.

Ib. πύθεσθε μου. SCHOL. ἀκούσατε.

1386. ἐπὶ ποιητήν, *ad poetam arcessendum*. DIND.

1387. χοροὺς ἄγειν. Herodot. II. 48. τὴν δὲ ἀλλην ἀνάγουσι δρτὴν τῷ Διονύσῳ οἱ Ἀλγύπτιοι, πλὴν χορῶν, κατὰ ταῦτα σχεδὸν πάντα "Ελληστι.

1388. παρανέστειν. Cf. infr. 1493.

1389. ἀξειν δοκῶ=ἄξω. So Eccl. 170. λέξειν δοκῶ=λέξω, *my determination is*, &c.

1391. δυστοκεῖ, *is in the pangs of labour, finds difficulty in bringing her thoughts to a birth*.

1393. Imitated from a verse in the *Φρουρὸι* of Ion the tragedian, in which Helen is reported to have said to Ulysses, *σιγῇ μὲν, ἔχθαίρει δὲ, βούλεται γέ μην*.

1395-6. ὠφελεῖν—βλάπτειν. Bloomfield compares Thucyd. VI.

14.

1396. βραδὺς—ταχύς. Bergler compares Eurip. Hec. 849. θελούστα μὲν μ' ἔχεις | σοι ξυμπονῆσαι, καὶ ταχὺν προσαρκέσαι, | βραδὺν δ', Ἄχαιοις εἰ διαβληθήσομαι.

1397. πόριμον, *abundant in contrivances to help himself*. Arist. Pax 1031. πορίμῳ τολμη. Thes. 777. ἔργῳ πορίμῳ. Aesch. Prom. V. 939. ἀπόλεμος ὅδε γ' δὲ πόλεμος, ἀπορα πόριμος. Thucyd. VIII. 76. ἐπάντα ποριμώτεροι. Gorgias Leont. ap. Reiske Oratt. Græc. VIII. p. 117. τίς γὰρ ἀν ἐποίησε τὸν ἀνθρώπινον βίον πόριμον ἐξ ἀπόρου. Synes. epist. 47. ὃ πρὸς τὰ καλὰ πάντων σὺ ποριμάτατε. Cf. Eccl. 237.

ΔΙ. εὐ γ', ὁ Πόσειδον· σὺ δὲ τίνα γυνώμην ἔχεις;

ΑΙ. [οὐ χρὴ λέοντος σκύμνου ἐν πόλει τρέφειν.]

μάλιστα μὲν λέοντα μὴ ν πόλει τρέφειν,

ἥν δ' ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν.

1400

Ib. ἀμήχανον, without a contrivance (*πιηχανή*) to help the state. Aesch. Prom. Vinct. 59. δεινὸς γάρ εὐρεῖν κάξ ἀμηχάνων πόρους. Eum. 739. (Müller's ed.) τοῖς τὰμα παρβαίνοντι νῦν ὄρκώματα | ἀμηχάνοις πράξομεν δυσπραξίας. Sept. c. Theb. 213. πολλάκι δ' ἐν κακοῖς τοῖς ἀμάχανον .. ὅρθοι. Choeph. 401. Ἰδεσθ' Ἀτρειδᾶν τὰ λοιπά ἀμηχάνους | ἔχοντα. Eurip. Hippol. Vel. fr. III. ἔχω δὲ τὸλμης καὶ θράσους διδοσκαλον | ἐν τοῖς ἀμηχάνοισιν ἐνπορώτατον. Med. 409. εἰς μὲν ἐσθλὸν ἀμηχάνωταται, | κακῶν δὲ πάντων τέκτονες σοφώταται. The opposite term ἐνμήχανος is found in Aesch. Eum. 360. (Muller's ed.) μένει γὰρ (propter iram) ἐνμήχανοί τε καὶ τέλειοι. (Fond as Aeschylus was of metaphors derived from every kind of subject, it was not to be expected that his metaphors should always be kept distinct. It is in some mixed imagery, that the adverb of ἀμηχάνως finds a place in a drama, which, the nearer we draw towards the conclusion of the " Frogs," the more necessary it will be to bring under the reader's attention. Having described the hitherto prosperous course of the bold spoliator, who has amassed treasures by injustice, the poet suddenly exhibits him caught in a storm, his sails rent, his sail-yards broken, and himself calling loudly for aid to them who hear him not, but laugh at his want of resources.

γελῷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ,  
τὸν οὐποτ' αὐχοῦντ' ἤδων ἀμηχάνως  
δῦναι λέπαδνον, οὐδὲ ὑπερθέοντ' ἄκραν.

Eum. Müller's ed. 530.)

1399. σκύμνον, whalep. II. XVIII. 318. ὥσπερ λίς ηὔγένειος. | φέ  
θ ἵππο σκύμνους ἐλαφιβόλος ἀρπάση ἀνήρ | ὥλης ἐκ πυκνῆς. Eq. 1039.  
περὶ σκύμνουσι βεβηκώς. Soph. Aj. 987. ὡς κεῆς σκύμνου λεοντή.  
Eurip. Suppl. 1233. σκύμνοι λεόντων, πόλεος ἐκπορθήτορες. Non.  
Dionys. XXX. 54. οὐταμένῳ περιβαίνων, | οὐα περὶ σκύμνουσι λέων.

1400. λέοντα .. τρέφειν. Aesch. Ag. 696. θερεψεν δὲ λέοντα | σύν  
δόμοις ἀγάλακτον οὐ- | τως ἀνήρ φιλόμαστον. 1195. λέοντ' ἀναλκίς (sc.  
Aegisthum) ἐν λέχει στροφώμενον | οἰκουρόν. 1229. συγκομιμένη  
(Clytaemn. sc.) λύκω (Aegisth.), λέοντος (Agam.) εὐγενοῦς ἀποντίρ.  
(To other instances of metaphorical allusions here given, add Eurip.  
Heracl. 1006. ἔχθροῦ λέοντος δυσμενῆ βλαστήματα.)

<sup>n</sup> Eurip. Med. 262. ήν μοι πόρος τις μηχανή τ' ἔξευρεθῆ. Plat. Convit. 203. δ.  
Ἐρως θηρευτῆς δεινὸς, ἀεί τινας πλέκων μηχανᾶς, καὶ φρονήσεως ἐπιδυμῆτῆς καὶ  
πόριμος.

ΔΙ. *νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔχω·*  
*οὐ μὲν σοφῶς γὰρ εἰπεν, οὐδὲ ἔτερος σαφῶς.*  
*ἀλλ' ἔτι μίαν γνώμην ἐκάτερος εἴπατον*

*περὶ τῆς πόλεως ἡμῖν ἔχετον σωτηρίαν.*

1405

ΕΥ. [εἴ τις πτερώσας Κλεόκρετον Κυησίᾳ,

1402. *νὴ τὸν Δία τὸν σωτῆρα.* Of all persons, Bacchus certainly had a right to make use of this *convivial* adjuration. To former examples given of this specimen of table-oath, add Soph. Naupl. fr. 375. (Dind.) *Ζεῦ πανσιλυπε καὶ Διὸς σωτηρίου | σπονδὴ τρίτου κρατῆρος.*

Ib. *δυσκρίτως ἔχω*, *feel a difficulty in deciding, or an indisposition to decide.* Eurip. Erechth. fr. XII. 1. *αἰδοῦς δυσκρίτως ἔχω πέρι.* (The reader who considers the state of theatrical parties in Athens, will easily understand this affected reluctance on the part of Bacchus to come to a decision.)

1403. *οὐδὲ ἔτερος σαφῶς.* Cf. infr. 1493.

1406-10. The verses here enclosed between brackets, as well as 1417-1421. are evidently Aristophanic, but appear to have crept in from some other play of his.

1406. *εἴ τις πτερώσας.* The nominative absolute is common to all the Greek dramatists: a few instances are here subjoined. Aesch. Suppl. 742. *ώς καὶ ματάιων ἀνοσίων τε κνωθάλων | ἔχοντες ὄργας,* *χρή φυλάσσεσθαι κράτος.* Pers. 128. *καὶ τὸ Κίσσινον πόλισμ' | ἀντίδου-*  

*πον ἔσσεται, | ὅδε, ταῦτ' ἔπος γυναικοπλῆ- | θήσεις ὅμιλος ἀπίνων* (i. e. ὅμιλος *ἀπύοντος*, see Wellauer). Sept. c. Theb. 678. *ἀνδροῖν δὲ ὁμαίμουν θάνα-*  

*τος ὡδὲ αὐτόκτονος, | οὐκέτις γῆρας τοῦδε τοῦ μάσματος.* Ag. 952. *οὐδέ,*  
*οἱ ἀποπτύσας δίκαια δυσκρίτων ὀνειράτων | θάρσος εὐτιθες ἵζει | φρενὸς φί-*  

*λοιος θρόνον;* 967. *σπλάγχνα δὲ οὐτι ματάει, | πρὸς ἐνδίκοις φρεσὶν τελε-*  

*σφόροις | δίναις κυκλούμενον κέαρ.* (κυκ. κέαρ, nom. abs. Well.). 979.  
*καὶ τὸ μὲν πρὸς χρημάτων | κτησίων δίκυος βαλάὸν | σφενδόνας ἀπ' εὐμέτρου,*  
*οὐδὲ ἔδυ πρότας δόμος, ... οὐδὲ ἐπόντισε σκάφος.* (*δίκυος βαλάὸν* est pend. nom. Scholef.). Ch. 513. *τὰ πάντα γάρ τις ἐκέχεις ἀνθ' αἵματος | ἐνός, μά-*  

*τηρὶ δὲ μόχθος.* 1046. *εἰσὶν καθαρμοὶ λοξίου δὲ προσθιγῶν, | ἐλεύθερὸν σε-*  

*τῶνδε πημάτων κτίσει.* Eum. 455. *καὶ μὴ τυχοῦσαι πράγματος νικηφόρου,*  

*| χώρᾳ μετατίθει λὸς κ. τ. ἐ.* Soph. OEd. Col. 1119. *ῳξίνε, μὴ θαύμαζε*  

*πρὸς τὸ λιπαρὲς, | τέκυ' εἰ φανέντ' ἀελπτα μηκὺν λόγον.* Antig. 259.  
*λόγοι δὲ ἐν ἀλλήλοισιν ἐρρόθουν κακοὶ, | φύλαξ ἐλέγχων φύλακα.* Eurip.  
 Bacch. 1129. *ἥν δὲ πᾶσ' ὅμοι βοή, | οὐ μὲν στενάζων ὅσον ἐτύγχανεν*  

*πνέων, | αἱ δὲ ἡλάλαζον.* Herac. 39. *δυοῖν γερόντοιν δὲ στρατηγεῖται*  

*φυγῆς | ἐγὼ μὲν ἀμφὶ τοῖσδε καλχάνων τέκνοις | ή δὲ αὖ τὸ θῆλυ παιδὸς*  
*'Αλκμήνη γένος | ἔσωθε ναοῦ τοῦδε ὑπηγκαλισμένη | σώζει.* Add Aesch.  
 Suppl. 440. Prom. 209 (?). Eumen. 100. Choeph. (Kl. ed.) 746.  
 988. Eurip. Hippol. 23. Hec. 957. Iph. T. 695. 947. Ion 940.

οἱ ἀποπτύσας = ἀποπτύσαντος ἔμοιν. Well.

αἴροιεν αὖται πελαγίαν ὑπὲρ πλάκα.

ΔΙ. γέλοιον ἀν φαίνοιτο· νοῦν δὲ ἔχει τίνα;

ΕΥ. εἰ ναυμαχοῦεν, καὶ τὸν ἔχοντες ὁξίδας  
ράινοιεν ἐσ τὰ βλέφαρα τῶν ἐναντίων.]

ἔγώ μὲν οἶδα, καὶ θέλω φράξειν. ΔΙ. λέγε.

ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθι ἡγώμεθα,  
τὰ δὲ ὄντα πίστι ἄπιστα. ΔΙ. πῶς; οὐ μανθάνω.

ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον.

ΕΥ. εἰ τῶν πολιτῶν οἶσι νῦν πιστεύομεν,  
τούτοις ἄπιστήσαιμεν, οἷς δὲ οὐ χρώμεθα,  
τούτοισι χρησαίμεσθα, σωθείημεν ἄν.

[εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς  
τάναντία πράξαντες οὐ σωζοίμεθ ἄν;

Herc. F. 183. Hel. 1557. For acc. absolute, see Ion 979. Rhes. 145.

Ib. πτεροῦν, to wing, to befeather. Herodot. VIII. 128. πτερόστα-  
τες τὸ βυθλίον.

Ib. Κλεβρετόν. This person, a herald by occupation (Xen. Hell. II. 4. 20.), was as notorious for his bulk and corpulency (Av. 876.), as Cinesias was for the slenderness and fragility of his person. The poet therefore humorously proposes that the latter should be attached as a pair of wings to the former, and that the joint-body borne over the sea, should from some elevated spot pour vinegar into the eyes of it's country's naval enemies. What the allusion is, would be better understood, if the play from which the verses are taken were before us.

1407. πλάξ, πλακός, any flat, broad body, or space : surface of the sea. Frequently used in the former sense by the three Tragedians, in the latter by Eurip. Pal. fr. II. 4. ποντίας ὑπὲρ πλακός.

1409. δέξι. SCHOL. ad Plut. 812. ἀγγείου δέξιος δεκτικόν, a vessel for the reception of vinegar.

1410. φάνευ. Aesch. Pers. 577. Eurip. Rh. 73. Iph. A. 1589. Pind. Isth. VI. 30. Pyth. V. 134. VIII. 81.

1414. ἀμαθέστερον, in a more unlearned, i. e. in a less learned way, so that a simple person, like myself, may understand you. Bergler compares Strattis ap. Athen. IX. 382, e. οὐ μανθάνω . . τούτων οἵδε οὐδὲ βούλομαι. ἀγροκότερός εἰμι. ὥσθι ἀπλῶς μοι διαλέγουν. Thiersch Xen. Mem. I. 2. 49. ὡς τὸν ἀμαθέστερον ὑπὸ τοῦ σοφωτέρου νόμιμον ἡ δεδέσθαι.

1416. χρώμεθα. Eurip. Hip. 1000. ἐπίσταμαι . . φίλοις χρῆσθαι. Rhes. 859. συμμάχοισι. Iph. A. 503. τοῖσι βελτίστοις.

ΔΙ. εὖ γ', ὡς Παλάμηδες, ὡς σοφωτάτη φύσις.

1420

1420. Παλαμήδης. This name, though proverbially known as that of a *trickster*, (Aristoph. Thes. 770. 848. Plato Phædr. §. 96. where see Ast,) and employed in that sense on the present occasion, is, as the note immediately following will shew, one of those names in antiquity to which the utmost deference is due, if deference belong to the discovery of such arts, as tend to the instruction or amusement of mankind. The adventures, and above all the unfortunate death of Palamedes, furnished subjects for one or more dramas to all the three great tragedians of Athens. Our present concern with him is to see, whether the Æschylean drama of that name, and of which only two fragments are left, will serve as a leading piece to that Trilogy, which formed the subject of a preceding note. (v. 1231.) According to that note, we found Ulysses doomed to die of a lingering disease, and we alluded to the mode of his death as retributive of some moral offence which he had committed. That we may not weary the reader with our Trilogies, we shall discuss the matter as briefly as possible. Every reader knows the arts by which Ulysses, recently married to Penelopé, and unwilling to quit his new-made bride, endeavoured to evade the oath, which bound him to accompany the Atridan host to Troy, and the more sagacious parts, by which Palamedes detected his pretended phrensy. An unceasing hatred on the part of Ulysses towards Palamedes was the consequence of this detection, and two stories are in circulation as to the means by which the former contrived to accomplish the death of his detested foe. A pretended correspondence with Priam—deposited gold, and a bribed servant—the subsequent denunciation of Palamedes before the Achæan chiefs, and the stoning him to death by the army, all these are circumstances too well known to the readers of Virgil and Ovid to need repetition. But this story less suits our present purpose,—viz. to find a beginning and concluding drama for a Trilogy of which the Psychagogæ should form the middle piece,—than the story told by Pausanias, and derived by him from the Cyprian poems, viz. that Palamedes was strangled by Ulysses and Diomed, when he had gone out for the purpose of catching fish. The dead body was no doubt thrown into the sea, and the secret purposes of

p It is in the awakened *paternal* fears of Ulysses, which had been put to the test by the well-known stratagem of Palamedes, that we are doubtless to see the object of the exclamation in the first of the two preserved fragments of the Palamedes of Æschylus :

*τίγος κατέκτας ἔνεκα παῖδας ἐμὸν βλάβης;*

Butler supposes the words to have been addressed by Nauplius, either to Agamemnon or Ulysses, when apprised of the death of his son, he hastened to Troy to demand revenge. But, as Welcker justly argues, Nauplius could not have been a dramatic character in the Æschylean Palamedes, as that drama would naturally have terminated with the death of the accused.

*ταυτὶ πότερ' αὐτὸς εὑρες ἢ Κηφισοφῶν;*

justice could not be better answered, than by afterwards bringing something out of the sea which should effectually revenge the injury thus done to its pure waters. To get a concluding drama for the Trilogy adapted to the preceding circumstances, Welcker is obliged to suppose that *Æschylus* wrote an *'Οδυσσεὺς ἀκανθωπλῆξ* as well as *Sophocles*, of which the title as well as every fragment is irrecoverably lost. For the writer's reasonings on this point, as well as on the whole subject of this supposed Trilogy, in which he has evinced unusual skill and dexterity, but in a chain of reasoning so close and connected, that it is impossible to discuss it without going into lengths incompatible with a mere note, we must refer to the learned writer himself. See his *Æsch. Tril.* 458, sq.

Ib. *σοφωτάτη φύσις*. In these words two things are, I think, to be considered, the actual fact as concerns Palamedes himself, and a sneer of more than one kind directed at Euripides. In each of the three tragedians the various discoveries of Palamedes evidently form the subject of a long speech, either put into the mouth of Palamedes when defending himself before the Greek princes (*Æsch. fr. 168. Eurip. fr. I. 2. Dind. ed.*), or into that of his father Nauplius, when upbraiding those chiefs for their injustice towards his murdered son. (See *Soph. Naupl. fr. 379. Dind. ed.*). The sneer at Euripides is in the first place directed at his general propensity to dramatic trickery (sup. p. 203.), and perhaps in a secondary degree to the fondness which he had for using the word *σοφὸς* at all times, and which, if we may judge from the few surviving fragments of his "Palamedes," he had in that drama used *usque ad nauseam*. More purposes than one will be answered by quoting two or three of them :

'Αγάμεμνον, ἀνθρώποισι πᾶσιν αἱ τύχαι  
μορφὴν ἔχονται· συντρέχει δὲ εἰς χρήματα.  
τοιτῶν δὲ πάντες, οἵ τε μουσικῆς φίλοι,  
ὅσοι τε χωρὶς ζωσι, χρημάτων ὑπέρ  
μοχθοῦσιν, δε δὲ ἀν πλείστ' ἔχῃ, σοφώτατος. Fr. 1.

ἔπειτα πάσης Ἑλλάδος καὶ ξυμμάχων  
βίον διώκησον ὅντα πρὸν πεφυρμένον  
θηρσίν δὲ ὄμοιον. πρῶτα μὲν τὸν πάνσοφον  
ἀριθμὸν εὑρῆκαν σοφισμάτων. Fr. 2.

στρατηλάται τὰν μυρίοις γενοίμεθα,  
σοφὸς δὲ ἀν εἰς τις ἡ δύνη ἐν μακρῷ χρόνῳ. fr. 3.

ἐκάνετε Φέκανετε τὰν πάνσοφον, ὁ Δαναοὶ,  
τὰν οὐδὲν ἀλγύνουσαν ἀηδόνα Μουσᾶν. fr. 8.

<sup>9</sup> From some remarks of Philostratus (Heroic, p. 718. Olear.), coupled with a very remarkable painting on a vase (Millin II. 55.), Welcker is led to conclude

ΕΥ. ἐγὼ μόνος· τὰς δὲ ὁξίδας Κηφισοφῶν.]

ΔΙ. τί δαὶ λέγεις σύ; AI. τὴν πόλιν νῦν μοι φράσον;

πρῶτον, τίσι χρῆται πότερα τοῖς χρηστοῖς; ΔΙ. πόθεν;

μισεῖ κάκιστα. AI. τοῖς πονηροῖς δὲ ηδεται; 1425

ΔΙ. οὐ δῆτ' ἐκείνη γέ, ἀλλὰ χρῆται πρὸς βίαν.

AI. πῶς οὖν τις ἀν σώσειε τοιάντην πόλιν,

ἢ μήτε χλαῖνα μήτε σισύρα συμφέρει;

Ib. φύσις. Soph. Tereus fr. 5. θνητὴν δὲ φύσιν χρὴ θνητὰ φρονεῖν.  
Ib. 7. νῦν δὲ οὐδέν εἰμι χωρίς, ἀλλὰ πολλάκις | ἔβλεψα ταύτη τὴν γναικείαν φύσιν, | ὡς οὐδέν ἐσμεν.

1424. πόθεν. Like the French *comment?* a civil interrogative, instead of a positive negative. Eccl. 976. Γραῦς. οὗτος, τί κόπτεις; μῶν ἐμὲ ζητεῖς; Neav. πόθεν; Cf. Eurip. Alcest. 95. Androm. 84. Elect. 661. Translate: *Good men, saidst thou?*

1426. πρὸς βίαν, compulsorily, from necessity, in spite of herself. Instances abound in the three Tragedians. Aesch. Prom. Vinet. 216. 361. 612. 693. Soph. Aj. 1327. Phil. 90. Eurip. Hec. 406. Orest. 697. Med. 1213. Alc. 44, &c. Cf. nos ad Ach. 73.

1428. "Nos fortasse: dem weder Rock noch Wildschur passt, whom neither coat (of broad-cloth), nor coat (of wolf-skin, with the hair worn outwards) suits, accords with." TH. The nature of the χλαῖνα and the σισύρα has been explained in former plays. (Vesp. 750. Nub. 10.) The political allusion is thus made out by Thiersch: χλαῖνα οὐ συμφέρει τῇ πόλει, the chlæna, which is a light and convenient garment, is rejected by the state, for it hates good men — σισύρα οὐ συμφέρει, the thick-furred garments, by which the body is weighed down and heated, it puts on though against its will, and yet makes no attempt to throw off, for she allows herself to be governed by bad men.

that these words were spoken by Palamedes himself, when half buried under the stones thrown at him. To say nothing of the metre, in which these words occur, could such a scene have taken place on the stage? Had these two verses been in Iambic metre, we might have easily supposed them part of a narrative told by a messenger, describing the λεύσιμον πέτρωμα of this ill-fated person, to which there can be no doubt that the painting in Millin's vase refers. But this is not the only observation of the learned writer which calls for remark. He adopts the idle story of Diogenes Laertius, and the author of the argument to the Busiris of Isocrates, that by these words Euripides meant to reproach the Athenians with the death of Socrates, and that the audience in their extreme sensibility burst into tears when they heard them. It is unnecessary to enter into any chronological arguments to shew the utter absurdity of such a tale.

ΔΙ. εὕρισκε τὴ ΔΙ', εἴπερ ἀναδύσει πάλιν.

ΑΙ. ἐκεῖ φράσαιμ' αὖτε ἐνθαδὶ δὲ οὐ βούλομαι.

1432

ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τάγαθά.

ΑΙ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων

εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,

πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον.

1433

1429. ἀναδύεσθαι (fut. ἀναδύσομαι, aor. 2. ἀνέθυν,) *to emerge*, i. e. from these lower regions to the upper. II. I. 359. ἀνέθυν πολῆς ἀλλα. Od. V. 337. ἀνεδύσατο λίμνης. Dindorf quotes Cæsar ap. Plut. Vit. Pomp. c. 57. ὅπου γάρ ἀν τῆς Ἰταλίας ἔγώ κρούσω τῷ ποδὶ τὴν γῆν, ἀνδύσονται (*e terra emergent*) καὶ πεζικαὶ καὶ ἵππικαὶ δυνάμεις. J. Seager (Classic. Jour. III. p. 504.) proposes to read ἦπερ for ἐπερ, and translates, “Discover, I conjure you, how its prosperity may be restored.”

1430. ἐκεῖ, *in the world above*. The position of the party speaking obliges him to reverse the meaning of the words ἐκεῖ and ἡθαδὶ as commonly used.

1431. ἀνέναι, *to send up*. Aesch. Ch. 482. ὃ γαῖ', ἀνετοι πατέρα. Pers. 655. ἀνέτης, Ἀιδωνές, Δαρείον. Suppl. 262. τὰ δὴ—ἀνήκε γῆ. The Scholiast explains ἀνέναι by ἀνάπεμπε: Thiersch, from a passage in Eustathius (p. 605, 38.), considers it as an equivalent to ἀπειθε.

1432-4. That is, when they pursue the policy recommended by Pericles (Thucyd. I. 143. II. 62.) at the commencement of the Peloponnesian War; viz. to abandon Attica to the incursions of invaders, and to indemnify themselves by landing, as their superior navy gave them the means, on the unprotected part of their enemy's shores, and carrying off booty of every kind.

1434. πόρον, *a source of revenue*. Eurip. Suppl. 787. χρημάτων οὐ εἰσὶν πόροι. Xen. de Rep. Athen. III. 2. βουλεύεσθαι περὶ πόρου χρημάτων. Dem. 184, 25. εἴναι γάρ πόρον καὶ μέγαν. 48, 14. πόρος τῶν χρημάτων.

Ib. ἀπορίαν δὲ τὸν πόρον. The article before πόρον, as a learned friend writes to me, shews it to be the principal word, and the literal translation would therefore be, *and that which is our revenue poverty*. One of two purposes must, I think, be here intended: reference is either made to some financial transaction of the day, in which great robbery had been practised by the πορισταὶ (infr. 1474), or else attention is called by a play of words to the money allowed for ecclesiastic, dicastic, and theatrical purposes, in which latter case the words may be paraphrased, “and when we learn to consider that which we at present consider as the revenue (*τὸν πόρον*) of the state, to be the very opposite to a revenue (*ἀπορίαν*). An opposition between the words πόρος and ἀπορία occurs in Plato's Meno

ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.

ΠΛ. κρίνοις ἄν. ΔΙ. αὕτη σφῶν κρίσις γενήσεται.  
αἴρήσομαι γὰρ ὅνπερ ἡ ψυχὴ θέλει.

ΕΥ. μεμυημένος νυν τῶν θεῶν, οὓς ὥμοσας,  
ἢ μὴν ἀπάξειν μ' οἴκαδ', αἴροῦ τοὺς φίλους.

ΔΙ. “ἡ γλῶττ' ὁμώμοκ'” Αἰσχύλον δὲ αἴρήσομαι. 1440

ΕΥ. τί δέδρακας, ὡς μαρώτατ' ἀνθρώπων; ΔΙ. ἐγώ;  
ἔκρινα νικᾶν Αἰσχύλον. τιὴν γὰρ οὐ;

ΕΥ. αἴσχιστον ἔργον προσβλέπεις μὲν εἰργασμένος;

78, e. οὐδὲν ἄρα μᾶλλον ὁ πόρος τῶν τοιούτων ἀγαθῶν ἢ ἡ ἀπορίᾳ ἀρετὴ ἀν-  
εῖη. (At this ironical imitation of Euripidean sophistry by Aeschylus, Bacchus gazes in admiration, and looks what he afterwards says: “I have no further to seek; my soul has made her choice.”)

1435. καταπίνειν, to swallow. To instances of this verb given in former plays, add Aesch. Ixion. fr. 85. τὸν ἐλάσσονα ταχέως ὁ μέγας  
καταπίνειν. Eurip. Cyc. 219. μὴ μὲν καταπίνεις μόνον.

1436. κρίνοις ἄν=κρίνει, decide. (Pluto here rises from his throne, and in that quiet but decided tone of authority, which belongs to monarchs, whether above ground or below, commands Bacchus to make his election.)

1437. ὅνπερ ἡ ψυχὴ θέλει. A formula fashioned after the Homeric modes of speaking, κραδίη θυμός τε κελεύει. πείθον ἐμὸν κῆρ, or ἐμὸν μεγαλήτορα θυμόν. Τι. As Bacchus is about to turn the tables, and deal a severe retribution on Euripides through the medium of his own *philosophical poetry*, why should not the wine-god find a preparatory blow in the philosophic language of the Socratic school? Cf. nos in Nub. v. 95.

1438. οὓς ὥμοσας. As no oath of this kind appears in the present play, the Scholiast supplies πρὸν κατελθεῖν, before you came down to these lower regions. We have endeavoured to obviate the necessity of any such supply by the by-play introduced, (sup. 1381.)

1439. αἴροῦ τοὺς φίλους=ἐμὲ λαβέ. SCHOL.

1440. ἡ γλῶττ' ὁμώμοκ'. The allusion is to the well-known verse of the Hippolytus, ἡ γλῶσσ' ὁμώμοχ', ἡ δὲ φρήν ἀνώμοτος. Cf. supr. 94-5.

1441. ὡς μαρώτατ' ἀνθρώπων. A similar piece of humour occurs in our poet's Aves (1638.), where the god Neptune is thus addressed: ὡς δαιμόνι ἀνθρώπων Πόσειδον, ποῖ φέρει; (Euripides speaks, after a look of the utmost astonishment at the perfidy practised on him.)

1443. προσβλέπεις, look me in the face. Soph. OEd. T. 1486. καὶ  
σφῶ δακρύω προσβλέπειν γὰρ οὐ σθίνω. Eurip. Hec. 954. αἰσχύνομαι  
σε προσβλέπων ἐναντίον. Fr. Inc. XXX. 2. τολμα προσβλέπειν με.

ΔΙ. “τί δ' αἰσχρὸν, ἦν μὴ τοῖς θεωμένοις δοκῆ;”

ΕΥ. ὡς σχέτλιε, περιόψει με δὴ τεθνηκότα;

ΔΙ. τίς δ' οἶδεν εἴ “τὸ ζῆν μέν ἔστι κατθανεῖν,”

1445

(The feelings of Euripides are still entirely personal. Not a symptom of compunction or remorse escapes him for the promulgation of the maxim here imputed to him, a maxim subversive of all society.)

1444. This maxim, more detestable if possible than the first, and slightly parodied from the *Æolus* of Euripides (*τι δ' αἰσχρός, οὐ μὴ τοῖσι χρωμένοις δοκῆ*), was fully considered in a former play (Nub. 978-9.), and from a wish to save the character of Socrates, as well as Euripides, was treated with more leniency than was perhaps justifiable.

1445. A whine from Euripides, but still *self* uppermost. Perish society! perish the world! but a philosopher to consider himself in error! no such admission at all events comes from our poetical philosopher.

1446. A third blow (and again with his own dagger) is here dealt Euripides, and as *ridicule* rather than *detestation* is implied in that blow, the poet stands, as even philosophers do on such occasions, aghast, chop-fallen, speechless! So he has stood for more than 2000 years, and so he will stand till Time brings the comedies of Aristophanes, as well as all other sublunary matters, to an end. May ‘spirits finely touched’ but not ‘unto fine issues,’ gather wisdom from the spectacle! And if in the meantime departed spirits possess, as the ancients believed them to possess, some knowledge and sense of what is passing here on earth, how widely different must be the sensations experienced by the comic and the tragic bard, when this play is acted over on a public stage, or in men’s minds; the one conscience-smitten with the idea, that as far as his poetic will went, dissimulation, perjury, and a morality which could wear any shape, and assume any colour, had gained a permanent footing among mankind generally; the other exulting in the reflection, that if he had not been able to extirpate such maxims wholly from mankind, he had at least confined them to individuals, and even in their case driven them into holes and corners. It was left for our times and not his, to know what consequences ensue to society, when such maxims are made the standing rules, not of solitary individuals, but a constituted order of men! Need we refer to the “Provincial Letters” to say what that order *was*, and alas! again *is*?

Ib. τὸ ζῆν μέν ἔστι κατθανεῖν. The general meaning of this maxim having been explained elsewhere (sup. 1047. Nub. 95.), it remains only to state the stage-play. In the passage before us, representing as it did that <sup>r</sup>philosophic school which considered this world

<sup>r</sup> Lobeck supposes this maxim to have originated with the Orphic school Aglaoph. II. 797. 805. With the example in the text cf. Eur. Suppl. 543, sq.

*τὸ πνεῦν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;*

ΠΛ. χωρεῖτε τοίνυν, ὁ Διόνυσος, εἴσω. ΔΙ. τί δαί;

ΠΛ. ἵνα ξενίσω σφὸν πρὶν ἀποπλεῖν. ΔΙ. εὖ τοι λέγεις

as a prison, and the body as in bondage to the soul, which latter did not commence its real existence till set free from so troublesome a companion, Bacchus naturally assumes a dolorous tone, utterly at variance with that which in the following verse commemorates the joyous school, with whom life was considered as a rich feast, varied only by the sound slumbers which succeeded it. The words *δειπνεῖν* and *κώδιον* are more particularly pronounced with such a fulness of gastronomic and contented meaning by the little wine-god, that even the shades'-monarch, who knows the time of his own intended banquet to be at hand, smacks his lips, and delivers a command to one of the three attendants behind him, which can be no other than this : " See that the Chian is from the choicest of our cellars; let the Pramnian be well cooled, (*iced* he could not say, for Milton's hell, which consists of alternate extremes of heat and cold, had not yet been invented), and bid our confectioner be unsparing of his *sesamae*, *pyramids*, and *stolypæ* at the second table."

1447. *πνεῦν . . δειπνεῖν*. As the lachrymose school of philosophy had their pun in the words *σῆμα* (*a tomb*) and *σῶμα* (*the body*), the laughing school had surely their right to a play of words also, which, I think, is to be found in the words before us.

Ib. *τὸ καθεύδειν κώδιον*. Translate generally; and the sleep which follows, that which a good comfortable blanket furnishes !

Ib. *κώδιον*, *a fleece*: such as the ancients used to sleep upon, or to throw over them<sup>s</sup> when sleeping. (The head of Bacchus here drops upon his shoulder, and he presents that picture of perfect repose, in which *Discord* finds Boileau's prelate at the opening of the Lutrin : *Là, parmi les douceurs d'un tranquille silence, &c.*)

1448. *χωρεῖτ' ὁ Διόνυσος*. When a speech is directed to several persons, though one only is addressed, a verb plural is often used with a vocative singular. Brunck compares Lysist. 1166. *ἄφετ'*, *ἀγάθ'*, *αὐτῷς*. Vesp. 975. *οἰκτείρατ'* *αὐτὸν*, *ὁ πάτερ*. Soph. ΟΕd. C. 1104. *προσελθετ'*, *ὁ παῖ, πατρί*. 1102. *ὁ τέκνον, ἡ πάρεστον*; Cf. Ast ad Plat. Phaedr. §. 116. Matth. Gr. Gr. §. 511. 2.

1449. *ξενίζειν*, *to entertain as a guest*. Soph. Tyro, 579. XV. 6. *σι-τοιαι παγχόρτοιαι* *ἔξενιζομεν*. Eurip. Alcest. 838. *ἔπειτα δῆτά μ' ἔξ-ενίζετε*; Ib. 1032. *ἄλλα μ' ἔξενιζες ἐν δόμοις*. (The invitation, given with much state on the part of Pluto, is accepted with great courtesy on that of Bacchus.)

Ib. *ἀποπλεῖν=ἀπελθεῖν*.

<sup>5</sup> To understand fully the courteousness of this order, the reader must be apprised, that these were part of the cakes used in *Bacchic* ceremonies. For fuller explanations of the *religious* pastry and confectionary of antiquity, the reader is referred to Löbeck's Aglaoph. (II. Epimetr. 14.), where the subject is discussed with equal pleasantry and erudition.

*vñ τὸν Δῆμον οὐ γὰρ ἔχθομαι τῷ πράγματι.*

1450

1450. Pluto here rises from his chair, and followed by his three attendants, Poison, Scourge, and Crick-i'-the-neck (infr. 1469.), proceeds to quit the stage. Bacchus and Æschylus follow, the wine-god's tongue running at a prodigious rate, and mostly on matters connected with the Plutonian table. " And what goblets do you use?—and when do you make the third libation?—And who is your Jupiter Soter?—A terrible Soter, by the way, that into which you converted our stately friend in your Agamemnon (1358.), when the third blow, instead of the third libation, was given! Wines hot and fiery, I suspect—but no matter," squeezing the bard's hand—" there will be good company—youself at all events—and Sophocles, I presume, will not be without an invitation. As to my quondam friend, ' Tongue-bound and Mind-free'—(*looks back*)—well, by the gods, if this is not super-excellent! The Euripidean Muse has actually thrown her mantle over her favourite, so that he is as closely muffled up and hidden from the spectators as Niobë and Achilles ever were! Well, well! leave the women alone for doing what is right and considerate on all occasions! (*to Æsch.*)—And then you tell me nothing of Persephonë, and how she does the honours! a poor pale-faced, peaking sort of beauty that! Nothing to my 'Ariadne'! and if she is as stately in her manners as her lord—(*looking back*)—really I could almost pity him! (*to Æsch.*) but then what is to become of the public morals if I allow such license on my tragic stage! Aye, aye, I understand that look—but if I am a little lax in "practice, more reason why I should be strict in theory—it's the way with all us rakes and debauchees! (*looking back*). Nay, nay, my good woman! don't weep as if your heart were breaking, nor prop up your companion as if he had not a foot to stand upon! Pour a little philosophy into him, and tell him that though he cannot dine at the high table, he is welcome to mess with the cut-purses, tomb-riflers, parricides, and other worthies of the place (sup. 736.): (*to Æsch.*) and who knows but with the help of one or two bustling friends, Cephisophon, &c. a tripod or goblet, or piece of plate, might be got up for the occasion?—But here we are at the palace-gates, (*looking in*). Rather cheerless-looking these Plutonian halls! but no matter—as the worthy citizen of Epidauri observed, who knew that if he was to be married one day, he was to be hanged the next; ' Well, well, the gods be thanked, it's the first and last of it—so that I shall not know the monotony of the thing!' " Bacchus and Æschylus here enter: Euripides and his Muse follow, and at so funereal a pace that it would be cruel to put two or three cabbage-stalks into some indignant Æschylean hand, by way of expediting their movements!

<sup>t</sup> How could she be, if the latter resembled Dannecker's Ariadnë? See Mrs. Trollope's " Vienna and the Austrians," to whose testimony the editor may perhaps be permitted to add his own distant recollections of that noble performance.

<sup>u</sup> See the Dionysiaca of Nonnus generally on this matter.

ΧΟ. μακάριός γ' ἀνὴρ ἔχων  
 ξύνεσιν ἡκριβωμένην.  
 πάρα δὲ πολλοῖσιν μαθεῖν.  
 ὅδε γὰρ εὖ φρονεῦν δοκήσας  
 πάλιν ἄπεισιν οἴκαδ' αὐτοῦ,  
 ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,  
 ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ  
 ξυγγενέσι τε καὶ φίλοισι,  
 διὰ τὸ συνετὸς εἶναι.

χαρίεν οὖν μὴ Σωκράτει  
 παρακαθήμενον λαλεῖν,

1455

1460

1452. ξύνεσιν ἡκριβωμένην. Euripides, as we have seen above (v. 855.), set great store on the attainment of *ξύνεσις*—but—there are, as the sensible Chorus well knew, two sorts of knowledge—a shallow knowledge, hastily taken up, and as hastily acted upon, and a knowledge which has been submitted to many a test and proof, and not promulgated till it has been found worth the world's hearing, and directing its movements upon. Whom the Chorus have respectively in their eye when making this distinction, it is needless to say.

Ib. ἡκριβωμένην. Eurip. Hec. 1174. σοφοὶ μὲν οὖν εἰσ' οἱ τάδ' ἡκριβωκότες. Hippol. 470. οὐδέν ἀν στέγην γάρ, ἵς κατηρεφεῖς δόμῳ, | καλῶς ἀκριβώσασιν. Cf. Suppl. 916.

1454. δοκίσας. Cf. Dobree in *Aeschin. Adv.* I. p. 327.

1455. πάλιν...αὐτοῦ. Cf. Eurip. Iph. Aul. 108. Hel. 940. Her. F. 1104. Suppl. 1091. Rhes. 781.

1456. ἐπ' ἀγαθῷ τοῖς πολίταις. Plut. 888. ἐπ' ἀγαθῷ γὰρ ἐνθάδ' ζετον οὐδενί. Plato Euthyph. 13, b. ἐπ' ἀγαθῷ τινι ἐστι καὶ ὠφελεῖα τοῦ θεραπευομένου. Polit. 293, b. d. ἐπ' ἀγαθῷ τῷ τῶν σωμάτων.

1459. συνετός. This word is not found in *Aeschylus*; it occurs once in Soph. (Œd. T. 499. *ξυνετοὶ καὶ τὰ βροτῶν εἰδότες*), but is of frequent occurrence in the remains of Euripides. The word therefore is here probably used with a slight sneer, implying that *Aeschylus* was that wise man in *fact*, which Euripides was only in *words*.

1460-1. Σωκράτει παρακαθήμενον. Plat. Theæt. 169, b. οὐ φαδίον, ὃ Σωκράτεις, σοὶ παρακαθήμενον μὴ διδόναι λόγον, ἀλλ' ἐγὼ ἄρτι παρελήρησα φάσκων σε ἐπιτρέψειν μοι μὴ ἀποδύεσθαι, καὶ οὐχὶ ἀναγκάσειν καθάπερ Λακεδαιμόνιον σὺ δέ μοι δοκεῖς πρὸς τὸν Σκιρρωνα μᾶλλον τένειν (*Scironi similior esse*). Λακεδαιμόνιοι μὲν γὰρ ἀπένται ἡ ἀποδύεσθαι κελεύουσι, σὺ δέ κατ' Ἀυταίδην τί μοι μᾶλλον δοκεῖς τὸ δράμα δρᾶν· τὸν γὰρ προσελθόντα οὐκ ἀνίης πρὶν ἀναγκάσῃς ἀποδύσας ἐν τοῖς λόγοις προσπαλαῖσαι.

ἀποβαλόντα μουσικὴν,  
τά τε μέγιστα παραλιπόντα  
τῆς τραγῳδικῆς τέχνης.  
τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι  
καὶ σκαριφισμοῖσι λήρων

1465

Ib. Some years had now elapsed (we do not speak of the Clouds exhibition, but of some allusions in the Aves) since Socrates had come under the lash of Aristophanes. Had any thing occurred about this time, which had again provoked his anger and indignation? It will be time to answer that question, when another of the Aristophanic plays will come briefly under consideration, and when it will be our painful task to shew, what Philosophy was capable of putting forth through the mouth of one usually considered as the first of her sons. It will then also be for us to consider, what the poet has *not* said, as well as what he has said of Socrates, and whether posterity has not to call him to account for his *silence*, rather than his *spoken words*.

1465. *σεμνοὶ λόγοι, sermones justo subtiliores et tetrici.* Th., who quotes Vesp. 1174. ἀγε νῦν ἐπιστήσει λόγους σεμνοὺς λέγειν ἀδράντων παρόντων πολυμαθῶν καὶ δεξιῶν. Add Eurip. Troad. 415. τὰ σεμνὰ εἰ δοκήμασιν σοφά. Hip. 961. σεμνοίς λόγοισιν.

1466. *σκαριφισμοὶ λήρων, subtiles nugae.* Dind. The *σκάριφος* was a pencil, or style, with which outlines or figures were sketched in sand or tablets of wax. Passow therefore translates *σκαριφισμοὶ λήρων*, a scratching or scrawling, which out of worthless trifles makes something great, and practises therewith an absurd subtlety.

Ib. That the reader may not be without some notion of Socratic *σκαριφισμοὶ*, we subjoin a few specimens of philosophic trifling from that French writer, who carried the same war of wit and ridicule into the follies and crimes, and spiritual tyranny of Papal Rome, which Aristophanes did into the philosophic absurdities and political tyranny of democratic Athens—scattering its professors to the winds, and contributing as much by the powers of his all but matchless wit to the dispersion of a corrupt church, as the graver labours of Luther and Melanchthon did to the restoration of a more tolerant, liberal and nobler faith. That in the exercise of those marvellous talents and well-intended labours, weapons were occasionally found in the hands of the French wit, which Religion as much forbade and condemned in his case, as Religion sanctioned and even enjoined in the case of the Athenian wit, is readily admitted, and admitted with deep regret. But to our specimens, which occur in the chapter describing the occupations in which the officers of Queen La Quinte's court were employed:

I then saw a great number of the Queen's officers, who made

*διατριβὴν ἄργὸν ποιεῖσθαι,*

black-a-moors white, just rubbing their bellies with the bottom of a panier.

Others, with three couples of foxes in one yoke, plough'd a sandy shore, and did not lose their seed.

Others extracted water out of pumice-stones ; braying them a good while in a mortar, and changed their substance.

Others shear'd asses, and thus got long fleece-wool.

Others pitch'd nets to catch the wind, and took lobsters of ten times the usual size (*escrevices decumane*s).

Others out of nothing made great things, and made great things return to nothing.

Others cut fire with a knife, and drew water with a fish-net.

I saw two Gibroins (Ghibelins) by themselves, keeping watch on the top of a tower ; and we were told, they guarded the moon from wolves.

In another corner of the garden I saw four persons disputing hotly, and ready to tear each other by the hair (*et prests a se prendre au poil l'ung de l'autre*) : asking the cause of this dispute, I was told that for four live-long days they had been reasoning on three high and more than physical propositions, promising themselves mountains of gold by solving them. The first was concerning a he-ass's shadow ; the second, of the smoke of a lantern ; and the third of goats' hair, whether it were wool or no. We were further told, that they did not think it a bit strange, that two contradictions should be true in mode, form, figure and time.

Others, in a large grass-plat, carefully measured how far fleas could go at a jump, which they told us was exceedingly useful for the ruling of kingdoms, the conduct of armies, and the administration of commonwealths : alleging that Socrates, who first brought philosophy from earth to heaven, and made it useful and profitable instead of idle and trifling, employed half his time in measuring the steps of fleas, as Aristophanes, the quintessential, affirms.

Rabelais V. n.c. 22.

1467. *διατριβὴν ἄργὸν ποιεῖσθαι.* Plat. Theat. 167. e. *διατριβὰς ποιῆται.* Isoc. 49, c. *ἄργὸν διατριβὴν.* Soph. Naupl. VI. 2. *χρόνον διατριβὰς σοφωτάτας ἐφέντε.* Eurip. Ph. 763. *διατριβὴ πολλή.* Plat. Conviv. 177, e. φ<sup>3</sup> (Aristoph. sc.) *περὶ Διόνυσον καὶ Ἀφροδίτην πᾶσα ἡ διατριβὴ.* Arist. Plut. 922. Dem. c. Mid. 537, 19. See also Boeckh's Princ. Gr. Tyr. p. 176.

<sup>u</sup> A little liberty has been taken in the selection and arrangement of the above.

*παραφρονοῦντος ἀνδρός.*

ΠΛ. Ἀγε δὴ χαίρων, Αἰσχύλε, χώρει,  
καὶ σῶζε πόλιν τὴν ἡμετέραν  
γνώμαις ἀγαθαῖς, καὶ παιδευσον  
τοὺς ἀνοήτους· πολλοὶ δὲ εἰσίν.  
καὶ δὸς τοιτὶ Κλεοφῶντι φέρων,  
καὶ τοιτὶ τοῖσι πορισταῖς,

1470

1468. The parties who had recently quitted the stage, here return to it. PLUTO and BACCHUS enter talking together; the joyous re-splendency which shines over the face of the latter evincing either that the Plutonian wines (more particularly Binn 44.) had been less hot, or Persephonē more agreeable, than the wine-god had anticipated. The two deities are followed by a numerous train of attendants, for what purpose will be seen hereafter; at present we confine ourselves to the three who precede the rest. Of these SCOURGE bears a whip, of almost the same dimensions as himself; POISON carries a huge bowl of hemlock, while *Crick-i-the-neck* exhibits a halter ample and strong enough to noose half-a-dozen scoundrels at once, but which we must be content to fasten round the neck of the most preeminent of Attic scoundrels at that time, the agitator and demagogue CLEOPHON. But the eyes of the spectators are soon turned to more attractive matter. It is the poets AESCHYLUS and SOPHOCLES, who now enter amid deafening shouts and acclamations, both clad in banqueting-robés of surpassing splendour. Instead of the usual festive-wreath worn on such occasions, the former has his brows bound with the wreath of victory, and while his mask wears the same ideal character of grandeur and sublimity as before, a certain radiancy of youth has been added to it, which gives additional interest and effect. BEAUTY, GRACE, and IDEAL MAJESTY are on the mask of Sophocles. EURIPIDES, we fear, must remain muffled as before. SCOURGE and his two brothers look much as Sir Walter's Trois-Eschelles and Petit-André looked, when a *job* more than ordinarily satisfactory was in hand.

1469. *χαίρων χώρει.* Arist. Pax 154. δᾶλ' ἄγε, Πήγασε, χώρει χαίρων. Soph. Iolans I. 1. δᾶλλ' ἵθι χαίρων.

1470. πόλιν τὴν ἡμετέραν. Quære: as if Athens were one great necropolis; or, as if all the gods, and Pluto among the rest, took a deep interest in her prosperity.

1473. *τοὐτὶ*, the halter; of course for Cleophon. (AESCHYLUS receives it from the hands of Pluto, and gives it to an attendant.)

1474. *τοὐτὶ*, i. e. the bowl of hemlock. The Scholiast supplies nothing but a single *σχοινίον* for the whole party: but are the re-

Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·

1475

τόδε δ' Ἀρχενόμωρ·

καὶ φράξ' αὐτοῖς ταχέως ἥκειν

ώς ἐμὲ δευρὶ καὶ μὴ μέλειν·

κανὸν μὴ ταχέως ἥκωσιν, ἐγὼ

νῆ τὸν Ἀπόλλω στίξας αὐτοὺς

1480

sources of Aristophanes to be measured by the parsimony of such an interpreter as this, and more particularly with the proverbial *\*τρία κακὰ* of Athens staring us in the face?

Ib. *πορισταῖς*. "However considerable the situation of chief manager of the public revenue may have been, his power in administering the finances was by no means unlimited, but like every other officer he was subject to the restraint of legal checks, and the will of the people; nor was this office by any means the exclusive source from which all financial measures proceeded; for every person who had the right of speaking in the assembly and the senate, every orator and demagogue, was at liberty to originate any measure; and perhaps there existed in early times separate officers, whose duty it was to procure the necessary revenues, and to attend solely to that point. The author of the Rhetorical Lexicon declares, that the duties of the Poristæ were of this nature, and Antiphon classes them with the Poletæ and the Practores." Boeckh's Public Economy of Athens, vol. I. p. 222. Demosthenes, as the same writer adds, joins *τῶν χρημάτων ταμίαι καὶ πορισταῖ*, but uses the word in such a manner that it cannot be assumed that it was a public office in his time. See also Wachsmuth, II.

153.

1475. *Νικομάχῳ*. Whether this was the Nicomachus, against whom Lysias directed an accusation, is doubtful. Of Myrmex and Archenomus nothing is known; nor wished to be known, we presume we may add.

1476. *τόδε* sc. the whip: understanding of course that Archenomus is to be whipped to death; or else whipped first and hanged afterwards; a ceremony which the reader is at perfect liberty to apply to the others also, who, he may be assured, richly deserve it.

1479. *νῆ τὸν Ἀπόλλω*. Does Pluto swear aristocratically? (Cf. Klausen's *Æsch. Theol.* p. 114.)

Ib. *στίξεων, to brand*. Herodot. VII. 35. *στιγέας ἄμα τούτοισι ἀπέτεμψε στίξοντας τὸν Ἑλλήσποντον*. Av. 761. *δραπέτης ἐστιγμένος*. Vesp. 1296. 1373.

*\* See on this subject Lobeck's Aglaoph. I. 740.*

καὶ συμποδίσας  
μετ' Ἀδειμάντου τοῦ Λευκολόφου  
κατὰ γῆς ταχέως ἀποπέμψω.  
AI. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον  
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,  
κάμοὶ σώζειν, ἦν ἂρ' ἐγώ ποτε  
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ  
σοφίᾳ κρίνω δεύτερον εἶναι.  
μέμνησο δ', ὅπως ὁ πανοῦργος ἀνὴρ  
καὶ ψευδολόγος καὶ βωμολόχος  
μηδέποτ' ἐσ τὸν θᾶκον τὸν ἐμὸν  
μηδ' ἄκων ἐγκαθεδεῖται.

1481. συμποδίζειν, *to fasten by the foot*. Herodot. IV. 69. ἐμποδίσαντες τοὺς μάντιας. Plat. Theæt. 165, e. ξυνεποδίσθης ἵπποι αἰτοῦ. Gorg. 482, e. ἵπποι σοῦ συμποδισθεῖς. (Pluto speaks of them as runaway slaves, whose proper sojourn was in Hades, and who had no business to have been on earth at all.)

1482. Ἀδειμάντου. For some account of this person, see Xenophon's Hellenics I. 4. 21. I. 7. 1. II. 1. 32. See also the extract from Mitford, *infr.* p. 361. Adeimantus was one of the generals at the battle of Ægos-potamos, but was saved from the death inflicted on other Athenians taken in that battle in consequence of the previous opposition made by him to the cruel proposal, that all Spartans taken in the fight should have their right hands cut off.

Ib. τοῦ Λευκολόφου, son of *White Crest*. The father of Adeimantus was Leucolophides: (see passages before cited in Xenophon's Hellenics, and also Plato's Protagoras 315, e.) He is here playfully termed Leucolophus; and from a similar passage in Eupolis (*οὐδὲ ἀργαλέον δῆτ' ἔστι πάσχειν τοῦτ' ἐμὲ τὸν | Λευκολόφου παῖδα*) this seems to have been his usual soubriquet.

1484. θᾶκος, *a seat*. Æsch. Ag. 501. φίλαι στέγαι σεμνοί τε θᾶκοι, (where see Blomf.). Soph. CÆd. C. 9. Ant. 999: frequent in Euripides. Plat. 7. Rep. 516, e. Polit. 288, a.

1485. τηρεῖν. Eurip. Pirith. fr. III. 5. τὸν Ἀτλάντειον τηροῦσι πόλεις. Fr. inc. LXVI. 1. τηρεῖν ἐτέρους δυνάμεθα.

1492. μηδ' ἄκων, *even against his will*. The good Æschylus puts an impossible case, in order to mark his determined opposition, or perhaps rather the determined opposition of Aristophanes, to this, as he thought, mischievous votary of the Muses.

ΠΛ. φαίνετε τούνυν ὑμεῖς τούτῳ

Ib. ἔγκαθέζομαι, fut. ἔγκαθεδοῦμαι.

1493. Considering how little the shades'-monarch has upon the whole troubled us with his observations during the preceding scenes, it may seem somewhat of the rudest, now that his mouth is actually opened, to step between him and his remarks; but the economy of the piece absolutely requires it. In the prefatory remarks to this play it was observed, that if there was any one of the *Æschylean* compositions, to which, from various circumstances, we should expect to see Aristophanes making allusions the most frequent and pointed, it would be that poet's *Eumenides*. So far, however, is that from being the case, that even in the present drama, where reference to it seemed almost unavoidable, no one direct allusion can be found. Was so noble a performance then out of our poet's eye, or swept from his remembrance? The small remaining portion of this drama, whether *things* or *words* are considered, will clearly shew the reverse, scarcely a proceeding now taking place, or a word escaping the comic poet, which does not bear more or less reference to the concluding scene of that immortal drama. Those indeed, who from long practice in the dramatic writings of antiquity, know pretty well whether any word is of more or less frequent occurrence in those dramas, must have pricked up their ears at the word *παρανέσειν* in a preceding verse (1388), when applied in a political sense, their recollections being almost necessarily recalled to that political *παρανέσις* which the goddess of Wisdom delivers in the *Eumenides* (677.). The adverbs *σοφῶς* and *σαφῶς* applied soon after respectively to Euripides and *Æschylus* would add to his reminiscences of the same drama; for where is political advice, and on a most momentous subject, given in a more open and straightforward manner than in that play by *Æschylus*, a manner so totally different from the sophistic and enigmatic mode in which Euripides clothes his political counsels? But be that as it may, what small portion of the "Frogs" now remains to be considered, cannot leave a doubt, as to where the poet's *thoughts* had been during the preceding scenes, though for reasons imperfectly known to us, he does not venture till the very conclusion of the piece to let his audience into the <sup>z</sup>secret.

Ib. φαίνετε=ἄπτετε (SCHOL.), light up.

<sup>y</sup> The word *παρανέσις* occurs but this once in *Æschylus*; in Sophocles it is not, I believe, to be found. In Euripides it is met with twice: Hel. 324. Fr. incert. LXXV. 2.

<sup>z</sup> Had the piece seemed likely to take an unfavourable turn, a different termination was not improbably provided; the actor being thus doubly armed, and able to act according to circumstances.

**λαμπάδας ἵερας, χάμα προπέμπετε**

1494. *λαμπάδας . . . προπέμπετε.* Though both these words are of importance in substantiating the position just laid down, viz. that in the concluding portion of his "Frogs" Aristophanes had closely in his eye the concluding portion of the Eumenides of Æschylus, the reader's interest will, I think, be considered by first directing his attention to the latter of these two words. Towards the conclusion of the Æschylean Eumenides, a processional escort (*Προπορποί*) is to be formed, and a choral song put into their mouth, which whether rightly concocted or not by the predecessors of Müller, we shall not stop to inquire. The more pertinent question at present is, of whom is that processional Chorus to be composed? If we have seen our own way correctly through the text of that drama, the case, we think, stands thus. The three Erinyes and their attendants, who form the proper Chorus of the piece, are in the orchestra. The twelve members of the court of Areopagus, who have been appointed to try the case of matricide, remain with Minerva upon the stage, while the long dialogue proceeds between the latter and the Erinyes; the one venting extreme indignation at the new interpretations which have been put upon the crime of murder, the other (Minerva) endeavouring to soothe and win over these at first inexorable Beings to a doctrine, which not only tends to rob them of their ancient sway, but rescues an immediate (anticipated) victim from their hands. The address, the tact, and delicacy of Minerva having at last succeeded, nothing remains but to put the Erinyes in possession of that holy spot, which is henceforth to be sacred to <sup>a</sup>them, and to which they are to be conducted with all proper honours. For this purpose Minerva quits, I think, the stage, and descending with the twelve Areopagites into the orchestra, puts herself at the head of a processional Chorus, consisting not merely of those venerable functionaries, but of a mixed multitude of priests, and of young and old of both sexes, <sup>b</sup>all clad in purple or scarlet robes. Leaving this latter point for a little further consideration, we suppose the Processional Pomp after traversing the orchestra to have reappeared upon the stage, the flash of fiery torches increasing as it proceeded,

<sup>a</sup> See on this subject Welcker's *Æschyl.* Tril. pp. 369. 450. Kl. *Æsch. Theol.* p. 55.

<sup>b</sup> I read therefore and punctuate with Müller :

(*Minerva loquitur*)

Πέμψω τε φέγγη λαμπάδων σελασφόρων  
εἰς τὸν ἔνερθε καὶ κάτω χθονὸς τόπους,  
ἔν προσπόλοισιν, ἀλλε φρουροῦσιν βρέτας  
τούμπων δικαίων. ὅμμα γάρ πάσης χθονὸς  
Θησῆδος ἔξικον<sup>c</sup> ἀν εὐκλεής λόχος  
παιδῶν, γυναικῶν, καὶ στόλος πρεσβυτίδων.  
φωιηοβάπτοις ἐνδυτοῖς ἑσθήμασι  
τιμάτε, καὶ τὸ φέγγος κ. τ. ἐ. 976, sq.

*τοῦσιν τούτου τοῦτον μέλεσιν  
καὶ μολπαῖσιν κελαδοῦντες.*

1495

the spot, where they quit the stage, being of course to be considered as that where they are installed in those new honours, which the “Œdipus Coloneus” of Sophocles has made so well known to us. A few verbal illustrations of the word *προπέμπειν*, *to escort*, are here added. Herodot. I. 111. ἐμὲ προπέμπων ἔξω πόλιος. VIII. 124. προέπεμψαν ἀπιόντα τρικόσιοι Σπαρτιητέων λογάδες. Aesch. Pers. 536. παρηγορεῖτε, καὶ προπέμπετε εἰς δόμους. Sept. c. Theb. 1062. προπέμπειν ἐπὶ τύμβου, (where see Blomf.). Eurip. Hippol. 1102. προσείπαθε ἡμᾶς καὶ προπέμψατε χθονός. Plat. Menex. 236, d. 7 Legg. 800, e. In the Eumenides, we find only the substantive *προπομποί* (cf. Pers. 1037. S. c. Th. 1072. Ch. 21. Eum. 197.)

Aθ. χαιρέτε χ' ὑμεῖς· προτίραν δέ με χρὴ στείχειν θαλάμους ἀποδείξουσαν.  
πρὸς φῶς ἱερὸν τῶνδε προπομπῶν ἔτε.

Eum. Müller's ed. 959.

Ib. *λαμπάδας*. From the tenour of the preceding note, it will follow as a matter of course, that allusions to torchlights would be of frequent occurrence in the conclusion of the Aeschylean Eumenides. To that which has just been quoted, we may add, 975. (*Minerva loquitur.*) αἰνῷ τε μύθους τῶνδε τῶν κατευγμάτων,  
| πέμψατε φέγγη λαμπάδων σελασφόρων | εἰς τοὺς ἔνερθε καὶ κάτω  
χθονὸς τόπους. 983. τὸ φέγγος ὄρμάσθω πυρός. 993. δεῦρ' ἦτε, σεμναῖ,  
πυριδάπτῳ | λαμπάδη τερπόμεναι. 996. σπουδαῖ δὲ τὸ πᾶν ἔν-  
δαδες οἴκων. (In this torch-procession, as bearing too closely upon Eleusinian ceremonies, some learned men see that offence given by Aeschylus to his countrymen, which had nearly cost him his life. But had such been the case, would Aristophanes have ventured to give a similar procession not only in this, but in other of his plays? I should think it was the “costume worn by the Aeschylean procession (cf. Lysias contra Andoc. 107, 40.), and not the torch-illumination, which constituted his offence, if it is to such minutiae, and not rather to general observations, as has been observed elsewhere (Appendix F.), that we are to look for the profanation of secret rites so often attributed to Aeschylus.)

1495. *τοῖσιν τούτου μέλεσιν*, with the melodies to which he is most inclined. What they were has been fully explained above, and is again evinced by the dactylics which follow.

1496. *μολπαῖσιν*. Besides a few additional illustrations of this word as given in former notes (Orph. Argon. 413. Eurip. Antiop.

c It was in such a costume, which they violently shook, and with their faces turned towards the west (*πρὸς ἐσπέραν*), that profaners of mysteries were banned and devoted by the Attic functionaries, male and female: καὶ ἐπὶ τούτοις λέρειαι καὶ λέρεισ στάχτες κατηρδοσαντο πρὸς ἐσπέραν καὶ φουνκίδας ἀνίστεσαν, κατὰ τὸ νόμον τὸ παλαιὸν καὶ ἀρχαῖον. Lysias c. Andoc. 107, 40.

πάγχυ γὰρ ἐκ μεγάλων ἀχέων πανσαιμεθ' ἀν οὐ-  
τῶς  
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ μα-  
χέσθω  
καῦλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.  
1501

1501. ἀργαλέοις ἐν ὅπλοις ξύνοδοι, *armorum conflictus*. Dind. The epithet shews, that not conflict with foreign foes is here meant, but those conflicts, which take place between fellow-citizens, so many of which Aristophanes had to witness, and which that "terrible sagacity" belonging to the poetic character, brought before the eyes of Aeschylus, as sure to occur if that degradation of the court of Areopagus took place, which was meditated, when his Orestean Trilogy was composed.

μηδ' ἐκχολοῦσ' ὡς καρδίαν ἀλεκτόρων,  
ἐν τοῖς ἔμοις ἀστοῖσιν ἱδρύσης "Ἄρη  
ἔμφύλιον τε καὶ πρὸς ἀλλήλους θρασύν,  
θυραῖος ἔστα πόλεμος, οὐ δόμοις παρὼν,  
ἐν φι τις ἔσται δεινὸς εὐκλείας ἔρως"  
ἐνοικίον δ' ὄρυθος οὐ λέγω μάχην.

Eum. 823. (Müll. ed.)

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τὰν δ' ἄπληστον κακῶν μήποτ' ἐν πόλει στάσιν  
τῷδ' ἐπενέχομαι βρέμειν.  
μηδὲ πιοῦστα κόνις μέλαν αἷμα πολιτᾶν δι' ὄργαν  
ποιῶντος ἀντιφόνους, ἄτας,  
ἀρπαλίσαι πολεως. Ib. 933.

Ib. *μαχέσθω*. The martial, or pretended martial disposition of this turbulent demagogue manifested itself on one occasion, according to an anecdote of him preserved by Aristotle, in the following manner. After the battle of Arginusæ, a proposition, it appears, had been made by the Lacedæmonians to retire from Deceleia, and to make a peace on the principle of *uti possidetis*. Cleophon, however, came into the ecclesia in a state of intoxication and covered with armour, and by his eloquence persuaded the people to make no peace, unless the Lacedæmonians gave up all the cities taken during the war. To this anecdote the word in the text probably bears reference.

1502. *πατρίοις ἐν ἀρούραις*. In a former part of this drama we found Cleophon classed among the numerous persons whom Aristophanes stigmatizes as intruders into the Attic commonwealth, because wanting the true Attic blood on the mother's or the father's side. The poet therefore recommends him to carry his warlike

propensities to his native shores, and disturb *them* with his military movements, and not Athens. A few months, however, and Cleophon was left powerless to combat with any thing, unless it might be the worms who feasted on his carcase, and who were equally indifferent to his pugnacious and his rhetorical qualities.

Ib. "Our tale is told," and alas! nothing more left us, but to describe the procession which closed this delightful drama. That it was got up with unusual splendour there can be little doubt, as besides the two gods who had to figure in it, a grand demonstration was to be made in favour of Æschylus against the partisans of the new theoretic school. That the Choragus had given an unlimited order for a display of torches may be inferred from the numerous escort attendant upon Pluto, each of whom enters armed with a torch, and from the consideration that the victorious bard has to be attended by a train equally numerous, and equally provided. All these being now lighted, the words of Milton were literally completed—"the blaze far round illumined Hades"—the odour issuing from the torches being inhaled by the initiated with peculiar gusto. At the head of the procession walk of course the two divinities, talking much to each other, and in that complimentary style which great personages usually assume on such occasions; and as they appear wrapped up in each other, and forgetful of the spectators present, it is not surprising if the spectators should in some degree appear forgetful of them. But not so, when nearly the last of their processional torch-bearers disappearing, a chair of state, richly decked with victorious wreaths and garlands, comes in sight, bearing on it THE BARD OF BARDS. Hands and tongues are now in full employ, and shouts of "Great is Æschylus, son of Euphorion," ring in deafening shouts, peal succeeding peal, from every part of the closely congregated theatre. The elder portion of the spectators are seen absolutely melting into tears, and embracing each other in transports of delight. "Ah, son of Cynegirus, we *saw* him, as well as *heard* him!" "Yes, offspring of Amynias, and if we fought not by his side, our fathers did; and the tales they told of his valour are as fresh in our ears, as if we heard them but yesterday. Those indeed were glorious days, when men handled their swords as well as their pens, and were content to shed their blood as well as their ink"—but the reminiscences of those noble Marathonomachæ, or rather Marathonomachidæ, were drowned by a voice, which in a tone of thunder commanded "Silence!" It was our old friend Thrasymachus referring again to the Clouds' exhibition, and the canons of criticism, which he had laid down on that occasion. "Nearly a score of archonships have since gone by," continued he, "and twenty thousand hogsheads of Pramnian, the least that has gone through me since, have not washed out the musty <sup>e</sup>lecture which was then read me, nor the

<sup>e</sup> It is unnecessary, we hope, to remind the reader, that we speak here dramatically, and own no fellowship with the noisy speaker in the text. With all good

nest of fusty, bare-legged, pale-faced, unwashed, unkempt, unshorn vagabonds, who gave birth to it. Philosophers forsooth ! let me have wine ! and if a *myriamphoreus* can be fashioned ' for the nonce,' be my remembrances drowned in that. (*A huge goblet produced, and a suitable draught taken*)—But once more, and then I shall reason like a critic of the first—water ? The gods be thanked, I know it not, and scorn the epithet which that beef-witted bard of Thebes attached to it ! (*drinks again.*) And now to business. First then, as on a former occasion I pronounced that drama, the very name of which my lips abhor, to be *from* the purpose of a Bacchanalian festival, so I pronounce that which we have just heard, in parts as well as whole, to be *to* the purpose of a holiday festival—light, sportive, effervescent—brilliant in diction, admirable in matter—with plenty of politics and plenty of literature, and abundance of people pulled to pieces in both ; and whether I most like to see that operation take place on those who pretend to form my mind, or those who presume to control my body, is hard to say ; but I know that I take singular pleasure in seeing it administered to both. Secondly—but my memory is dull, and needs refreshment (*drinks*). Ah ! it comes back to me like a miracle ! Secondly—that my comic poets may have a model before them, on which to found their future performances, i. e. as nearly as their wits will admit,  $\delta\acute{e}\delta\omega\kappa\tau\alpha$ —we have decreed, and it is hereby decreed,—that this drama, contrary to usual practice, shall undergo a second exhibition, and the authorities—(*here the speaker turned him to the bench of archons*)—and the authorities are ordered to take measures that this be done as speedily as possible. Meanwhile, (*draught the fourth*—the speaker then waving the empty goblet in his hand, till he saw that all around him were prepared for their cue, resumed once more his tone of thunder,) meanwhile — ' Aristophanes, and one cheer more ! ' " (*given in the true 'Attic style.'*)

judges the "Clouds" will ever rank as the "wisest" of the Aristophanic Comedies.

<sup>f</sup> We should be unpardonable, if we omitted to mention a little incident which here took place. As the last cheer was dying away, whether from a spirit of opposition or resentment, or that the moment actually gave birth to a young Phrygianus (sup. 1254.), suddenly a counter-cheer was heard, and a full chorus of Βρεκεκεκέξ, κοάξ, κούξ ensued. The mirth occasioned among the audience generally by such an event will easily be conceived ; but a young man named Stephanus, son of Nausiphius, of the Thriasian burgh, and whose father had been archon the year preceding (for we wish to be particular), was thrown into such convulsions of laughter, that for some time awkward consequences were apprehended. By patting him, however, on the back, and applying burnt feathers to his nose, he was at last recovered, and his first words on coming to himself were much admired. " By the gods now," said he, looking a little wildly about him, " but I'll be present at the second representation, if I die upon the spot for it." This awkwardness got over, the theatre broke up, as it did when things went prosperously : the archons or state-dignities bowing and smirking, as if because one of their body had authorized the exhibition of the piece, each and all of them had been the actual composers of it ; the young knights, as there were no ladies present to com-

pliment, complimenting each other, whilst invitations flew about as thick as hail—“ And remember, the finest flute and dancing-women in Athens engaged for the occasion—as soon therefore as the sun casts a ten-foot shade (Eccl. 652.)—but I need say no more”—“ Head-ache, quotha ! I'll not hear of it—Never had such a vintage, I tell you, since the year of the comet”—“ And hearkye, won't absolutely promise, but if I have not been forestalled by Conon, or Callippus, or Olympiodorus, or Euctemon, or Thrasyllochus, or Polycles, or Callias, son of Hippocles, who generally gets the start of one on these occasions, you'll meet (*whispers*) HIMSELF !”

## APPENDIX.

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[As the whole of the articles promised in the present Appendix would swell this volume, already large, to a most inconvenient size, a few of the shorter ones only are here inserted; the remainder, if any wish should be expressed to that effect, will appear at some future period in a separate form.]

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NOTE C. p. 91. (Cf. pp. 8. 12. 47. 139. 207. 261, &c.)

HAVING described the important battle of Arginusæ, the English historian of Greece proceeds with his narrative as follows: "When pursuit ended, the Athenian admirals held a council of war, to consider of measures next to be taken. To collect the wreck and the dead, but more especially to relieve the living, who might be floating on the ruins of gallies, or endeavouring to save themselves by swimming, was commonly an important business after naval action. Diomedon proposed that this should be the first concern of the whole fleet. Erasinides, on the contrary, was for proceeding immediately with the whole fleet to the relief of Conon, the primary object of their instructions. The enemy's fleet under Eteonicus, he said, were due diligence used, might be taken entire; the destruction of their navy would thus be nearly complete; and the exigencies of the commonwealth required that such an opportunity should not be lost in the endeavour to save the wreck, which the growing roughness of the weather would render utterly unavailing. Thrasyllus differed from both: he insisted, that, as the fleet was equal to both services, neither the relief of the wrecked should be neglected, nor assistance to Conon delayed. His opinion prevailed; and it was resolved that forty-six ships should remain to collect the wreck, while the rest of the fleet proceeded to Mitylenë.

There is in this affair, which had important consequences, some mystery, of which, whether party-spirit or private friendship, or whatever may have caused the reserve, it may be suspected that Xenophon knew more than he has chosen to unfold. None of the generals took the command of the large squadron appointed to the relief of the wrecked : it was committed to Theramenes and Thrasybulus, who both had held high naval commands, but were then only in the situation of captains of triremes. To make the appointment more respectable, some of the taxiarchs were ordered upon the duty with them. All the generals were meanwhile to go, with the main body of the fleet, to Mitylenë. Neither measure, however, could be executed. The increasing violence of the storm compelled all to seek the shelter which the Arginusian islands afforded ; and the unfortunate crews of twelve ships, wrecked in the battle, were thus left to perish . . . .

The victory of Arginusæ, the greatest obtained by the Athenians during the war, in which, with above seventy ships, more than ten thousand men must have been lost by the enemy, might have gone far to procure final success to Athens, had Athens had a government capable of any steadiness, or even secure against acts of madness. Fruitful of superior men, she never had more citizens equal to the conduct of the greatest affairs than at this time. At least three, Alcibiades, Thrasybulus and Conon, already of large experience in great commands, and yet in the prime of life, were scarcely inferior to any known in her annals. But, since the restoration of democracy, the people, frantic with the wild joy of recovered power, and not less mad with jealousy of superior men, were more than ever dupes to the arts of designing orators : and, like a weak and fickle tyrant, whose passion is his only law, though no single tyrant can really be so lawless, were led as the flattery, or the stimulation, most in consonance with the passion of the moment, pointed the way.

Hence followed one of the most extraordinary, most disgraceful, and most fatal strokes of faction recorded in history. Of the eight generals who commanded at the battle of Arginusæ, Protomachus and Aristogenes only remained with Conon at Samos : Diomedon, Pericles, Lysias, Aristocrates, Erasinides,

and Thrasyllus, went home; little expecting what was to meet them there. Matters had been prepared by intrigues, which are known to us only by their effects. A decree of the people had deprived all the generals of their command, Conon only excepted, to whom Adeimantus and Philocles were given for new colleagues. As soon as the six arrived, Erasinides was arrested. Archedemus, then the popular orator, and considered as head of the democratical interest, had preferred an accusation against him, for embezzling public effects out of ships in their passage from the Hellespont, and for other misconduct in his command; and the court, before which the charge was exhibited, ordered the victorious general to prison. It remained then for the other five to give, before the council, an account of transactions under their orders. At the conclusion it was moved by Timocrates, that all should be put in safe custody, to answer before the people for their conduct. The council accordingly ordered all the five into confinement.

When the assembly of the people met, Theramenes came forward as the principal accuser; Theramenes, to whom, with Thrasybulus, when in the situation of simple trierarchs, the accused generals had entrusted the command of a fleet of forty-six triremes, with the charge of saving those wrecked in the battle of Arginusæ; yet the crime now alleged against the generals was the neglect of that very duty. Xenophon has not accounted for this apparent contradiction. The council, however, was evidently guilty of the grossest and most tyrannical oppression. The accused were not allowed to conduct their defence in the usual form; advantages which the law positively prescribed were denied them; and each was permitted only to make a short speech to the people.

Thus restricted, all made nearly the same apology. ‘After a most glorious victory,’ they said, ‘they had taken upon themselves a very important and urgent duty, the pursuit of the enemy, and the relief of the besieged armament. In the meantime the care of the wrecked, as far as depended on them, had not been omitted or slighted: it had been entrusted to officers whom none would deny to be competent for such a duty, to officers who had distinguished themselves in great commands.

and arduous enterprises. If then there had been a failure, those alone were fairly accountable to whom the execution had been committed. It was, however, not their purpose to accuse : injurious treatment should not provoke them to be unjust : they imputed to none any failure in duty, well knowing that the violence of the supervening storm rendered the saving of the wrecked impossible. For this there was no want of respectable witnesses : every master of the fleet would bear testimony to it, and many persons actually saved from the wrecked ships knew it, among whom was one of the generals included in the present accusation.'

A short speech to this purpose having been made severally by each of the generals, the question was put. It was evident that the majority of the assembly was for the acquittal of the accused : but the party which had resolved on their destruction, had on their side the presidents, and a majority of the council. Their resource therefore was to procure a declaration from the presidents, 'That in the dusk of evening, then advanced, the number of hands could not be distinguished, and that the decision must be referred to the next assembly.' Acquiescence under this determination seems to have encouraged them to push their point, and they proceeded to move, 'That, in the interval, the council should consider and determine in what manner, in the next assembly, the trial should be conducted.' To move any question, when it had been already decided that the assembly could not proceed to a division, seems a strange incongruity ; but the motion made shews that they depended upon the passions, and not upon the reason of the people. It was no less than a proposal for authorizing the council to dispense with the forms, established by the constitution, for the security of the subject in cases of criminal accusation. But the party was strong, and the body of the people thoughtless and impatient. The friends of the accused were apparently surprised, and perhaps fearful of irritating the hasty and unwary ; the question was carried without a division, and the assembly was dismissed.

Having thus obviated the acquittal of the unfortunate generals, which, according to Xenophon, a majority of the assembly had actually pronounced, and which wanted only the de-

claration of the presidents to give it effect; having procured authority for the council to substitute, at their pleasure, any mode of trial instead of that prescribed by law, the party were still apprehensive that they might fail of their purpose; and the consequence of failure, in so violent an effort of faction, would probably be ruin to themselves. Recourse was therefore had to a kind of oratory, suited to excite that popular passion which would favour their views. It was the season of the Apaturia, a festival derived from patriarchal times, in which families assembled, and the chief of each received a kind of homage from its members. A number of persons, clothed in black, and with their heads and beards close shaven, as was customary in mourning, were procured to shew themselves about the city, as relations of those lost in the storm, after the battle of Arginusæ. This artifice was not without effect among the lower people. Meanwhile, in the council, the business was managed by Callixenus, who was a member, and who succeeded to the utmost wish of his party.

When the assembly was held, to decide the fate of the generals, Callixenus came forward to report the resolution of the council, which was to guide the proceedings. The resolution, as it stands reported by Xenophon, ran thus: ‘The accusation of the generals having been heard in the assembly, together with their defence, the council hath decreed, “That the people shall proceed immediately to ballot by wards: that there shall be for each ward two vases: that proclamation shall be made by the herald, informing the people, that whoever deems the generals criminal, in neglecting to save from the waves those who were conquerors in the battle, must put his die into the first vase; whoever deems them innocent, into the second: that the punishment, in case of condemnation, shall be death, to be inflicted by the Eleven,” (magistrates whose office bore some analogy to that of our sheriff,) “with confiscation of all property, a tenth to the goddess, the rest to the commonwealth.”

In the whole of these proceedings the oppression of the individuals accused was so flagrant, and the violation of the constitution of so dangerous a kind, that the party thought something might be still wanting to inflame passion sufficiently

among the people, and stifle just consideration. Their resources however seem to have been, according to the account of Xenophon, such that we cannot but wonder at their success. A man was produced, who declared before the assembly, ‘that, having been in one of the wrecked ships, he had saved himself on a flour-barrel ; and that his drowning comrades had conjured him, if he should escape that fate which for them was inevitable, not to let it pass unknown to the Athenian people, how the generals had abandoned those who had deserved so well of their country.’

Athens was not yet without a constitution, and laws, as well for the security of the constitution itself, as for the assurance of justice to individuals ; though faction, supported by a majority in the assembly, might sometimes violate both. The friends of the generals therefore did not yet give up their defence, in which Euryptolemus, son of Peisianax, took the leading part. Nor was there wanting a considerable body among the people disposed to support him, when he remonstrated against the violation of the constitution, attempted by the decree of the council, and declared that he would cite Callixenus to answer, according to law, as the proposer. The resource of the opposite party was still in popular passion. They directed their rhetoric to the jealous temper of democracy. ‘It was intolerable,’ they said, ‘for an individual to presume to set limits to the authority of the people ;’ and immediately an angry multitude vociferated, ‘that it was intolerable for an individual to prescribe bounds to the will of the people.’ Thus encouraged, Lyciscus, one of the leading men, declared, ‘that whoever should presume to check the authority of the assembly, he would move that his fate should be decided by the same ballot with that of the generals.’ The assembly upon this was again in uproar. Euryptolemus feared, by irritating the multitude, to injure the cause he meant to defend, and, retracting his proposed citation of Callixenus, declared his submission to the will of the people.

This legal impediment being thus violently overborne, still opposition occurred to the purpose of the prosecutors. The prytanes had the virtue to declare, that they would not put the question for a decree subversive of the constitution, and

which the law forbade. Callixenus, emboldened by the support he had already found, and dreading the consequences of defeat in his measure, again mounted the bema, and, addressing the people, accused the prytanes of refusing their duty. The multitude, with renewed jealousy of their ill-conceived and undefined rights, indignantly called for those to appear, who resisted the orders of the people. The virtue which had incited to oppose a measure so destructive of the constitution, and so iniquitous toward individuals, then yielded to fear ; and the prytanes, with only one very remarkable exception, obeyed the tyrannical command. The son of Sophroniscus, Socrates, who was of their number, persisted in declaring, that nothing should move him to act otherwise than according to law. But his colleagues consenting to propose the question, the ballot was taken according to the resolution of the council.

This point being thus decided, Euryptolemus ventured again to ascend the bema ; no longer to oppose the resolution of the council, but to speak in favour of the accused, as the law authorized, what the people might yet bear to hear. Fearful, however, of exciting outcry, he began with cautiously declaring, ' That his intention was partly to accuse, as well as partly to defend, Pericles his near relation, and Diomedon his intimate friend ; and at the same time to advise the assembly what, in his opinion, the public good required.' Observing then no disinclination to hear him, he proceeded : ' I accuse them of a misdemeanour in their command, inasmuch as they dissuaded what ought to have been done, and what their colleagues otherwise would have done, sending information in their despatches to the council and to you, that the duty of relieving the wrecked had been committed to Theramenes and Thrasylus, and had not been performed. This was their crime only, yet their colleagues are involved in the accusation ; a crime against the public it must be confessed, though not of a very heinous nature : it was an act of benevolence toward those very officers, who are now requiring the charity by a capital prosecution, conducted in a new and unheard-of form of severity, against their benefactors.'

Having stated his accusation and his defence, he proceeded

to his advice, which marks strongly the state of the Athenian government at the time. Frequent experience of being misled by designing men into measures which they found occasion severely to repent, made the ancient democracies generally jealous of advice given by their orators, unless it flattered some passion, which in the moment swayed the popular mind. ‘In what I have to recommend,’ said therefore Euryptolemus, ‘neither I nor any man can lead you into any dangerous error. For it must always be in your power to enforce against offenders, equally whether many be involved in one common judgment, or each be allowed a separate trial, any punishment at your pleasure. I therefore most earnestly wish and recommend, that you would allow each of the accused generals at least one day for his separate defence; and I most anxiously deprecate your giving confidence to those who would persuade you, that it can be dangerous to take time for such deliberation as may produce a reasonable conviction in your own minds, and that it is safer to trust others than yourselves.

‘The decree of Canonus, that powerful sanction of the democratical authority, is well known to you all. It declares, “That if any shall injure the Athenian people, he shall answer before the people in bonds: if he is found guilty, he shall be punished with death; his body shall be thrown into the Barathrum; and all his property shall be forfeited, a tenth to the goddess, the rest to the commonwealth.” ‘I desire no other, Athenians, than that the generals be tried according to the provisions of that severe law; and, if you think proper, let Pericles, my near kinsman, be the first to abide your sentence.

‘The crimes held most atrocious, among men, are sacrilege and high treason. The generals before you are accused of none such: but if the decree of Canonus is, in your opinion, too mild for them, let the law against sacrilege and treason be your guide. Even so, each will have his separate trial; a day for each will be divided into three parts; in the first you will inquire and determine whether there is cause for putting the accused upon trial, the second will be allotted to the accusation, the third to the defence. Let it be recollected how

lately Aristarchus, the most obnoxious of those who overthrew the democracy, and who afterward, in his flight from Athens, performed the signal treachery of betraying Oenoë to the Thebans, even Aristarchus was allowed his day, and even to choose his day, for his defence. Will you then, Athenians, who were so scrupulously just to one whose treason was so notorious, and whose conduct so grossly injurious, will you deny the common benefit of the laws to those who have so signally served their country? Will you break down the barriers of that constitution by which, hitherto, individuals have been safe, and by which the commonwealth has become great, to deliver to the executioner your meritorious generals, covered with the recent glory of the most important victory that has been gained in a war of twenty-six years? If you would consult the justice, the honour, or the safety of the commonwealth, you will rather reward them with crowns, their due as conquerors, than, yielding to the malicious arguments of wicked men, condemn them to an ignominious death. To what therefore I have at present to propose, I trust you cannot but assent; it is, "That each of the generals be separately tried, according to the provisions of the decree of Canonus."

According to the forms of the Athenian assembly, the question was at the same time put upon the motion of Euryptolemus and that of Callixenus. The majority was declared for the motion of Euryptolemus; but, at the requisition of Meneclès, the holding up of hands being repeated, it was declared for that of Callixenus. The resolution of the council being thus confirmed, in conformity to that resolution the people proceeded to ballot. The fatal vase pronounced sentence of death against the eight generals, and the six present were executed." *Mitford's History of Greece*, IV. 339, sq. edit. 1814.

## NOTE D. p. 59.

(*Scene, the Acherusian Lake. BACCHUS at the oar in Charo boat ; CHARON ;—CHORUS OF FROGS.*)

*Semi-Chorus (angrily).* Croak, croak, croak !

*Semi-Chorus (the same).* Croak, croak, croak !

(*Furioso, and with the music an octave lower.*)

*Full-Chorus.* Croak, croak, croak !

*Leader of Chorus.* Through marsh and through pool,  
Into crevice and hole,  
I throw out my voice and a strain I invoke :  
This bold navigation  
Demands of our nation  
A grand demonstration of—

*Full-Chorus.* Croak, croak.

*Leader.* Such as late was our strain  
When through this our domain  
Rude wassailers wandered and Bacchanal folk ;  
They of Nysa loud telling,  
While we with throats swelling  
Their shouts were repelling with—

*Chorus.* Croak, croak !

*Bacchus (mimicking).* Croak, croak ! by the gods I shall choke,  
If you pester and bore my ears any more  
With your croak, croak, croak !

*Leader.* Rude companion and vain,  
Thus to carp at my strain ;

(*To Chor.*) But keep in the vein,  
And attack him again  
With a croak, croak, croak !

*Chorus (crescendo).* Croak, croak, croak !

*Bacchus (mimicking).* Croak, croak ! vapour and smoke !  
Never think it, old Huff,  
That I care for such stuff,  
As your croak, croak, croak !

*Chorus (fortissimo).* Croak, croak, croak !

*Bacchus.* Now fires light on thee,  
And waters soak ;  
And March winds catch thee  
Without any cloak !

For within and without,  
From the tail to the snout,  
Thou'rt nothing but croak, croak, croak !

**LEADER.** And what else, captious Newcomer, say, should I be ?  
But you know not to whom you are talking, I see :  
(With dignity) I'm the friend of the Muses, and Pan, with his  
pipe,

Holds me dearer by far than a cherry that's ripe :  
For the reed and the cane which his music supply,  
Who gives them their tone and their moisture but I ?  
And therefore for ever I'll utter my cry  
Of—

**Chorus.** Croak, croak, croak !

**BACCHUS.** I'm blister'd, I'm fluster'd, I'm sick, I'm ill—

**Chorus.** Croak, croak !

**BACCHUS.** My dear little bull-frog, do prithee be still !  
'Tis a sorry vocation—that reiteration,  
(I speak, on my honour, most musical nation,) Of croak, croak, croak !

**LEADER (maestoso).** When the sun rides in glory and makes a bright day,

'Mid lilies and plants of the water I stray ;  
Or when the sky darkens with tempest and rain,  
I sink like a pearl in my watery domain :  
Yet, sinking or swimming, I lift up my song,  
Or I drive a gay dance with my eloquent throng—

Then hey bubble, bubble !

For a knave's petty trouble,

Shall I my high charter and birthright revoke ?

Nay, my efforts I'll double,

And drive him like stubble

Before me, with—

Croak, croak, croak !

**Chorus.** I'm ribs of steel, I am heart of oak ;

Let us see if a note

May be found in this throat

To answer their croak, croak, croak !

(*Croaks loudly.*)

**LEADER.** Poor vanity's son !

And dost think me outdone,

- With a clamour no bigger  
 Than a maiden's first snigger ?  
 (To Chorus) But strike up a tune  
 He shall not forget soon  
 Of our croak, croak, croak !  
*(Croak, with a discordant crash of music.)*
- Chorus.** I'm cinder, I'm coke,  
**BACCHUS.** I have had my death-stroke ;  
 O, that ever I woke  
 To be gall'd by the yoke  
 Of this croak, croak, croak, croak !  
**LEADER.** Friend, friend, I may not be still ;  
 My destinies high I must needs fulfil,  
 And the march of creation—despite reprobation,  
 Must proceed with—(To Chor.) my lads, must I  
 make application  
 For a—  
**Chorus.** Croak, croak, croak !  
**BACCHUS** (*in a minor key*). Nay, nay—take your own way,  
 I've said out my say,  
 And care nought, by my fay,  
 For your croak, croak, croak !  
**LEADER.** Care or care not, 'tis the same thing to me,  
 My voice is my own, and my actions are free ;  
 I have but one note, and I'll chant it with glee,  
 And from morning to night that note it shall be—  
 Croak, croak, croak !  
**BACCHUS.** Nay then, old rebel, but I'll stop your treble  
 With a poke, poke, poke ;  
 Take this from my rudder—(*dashing at the frogs*)—  
 and that from my oar,  
 And now let us see if you'll trouble us more  
 With your croak, croak, croak !  
**Chorus.** You may batter and bore,  
 You may thunder and roar,  
 Yet I'll never give o'er  
 Till I'm hard at death's door,  
 (—This rib by the way is most plagually sore—)  
**Semi-Chorus.** With my croak, croak, croak,—  
**Semi-Chorus** (*diminuendo*). With my croak, croak, croak,—

*Full-Chorus (in a dying cadence).* With my croak—croak—croak !  
*(The frogs disappear.)*

**BACCHUS** (*looking over the boat's edge*).

Spoke, spoke, spoke !

(*To Charon*). Pull away, my old friend,  
 For at last there's an end  
 To their croak, croak, croak.

(*Bacchus pays his two obols, and is landed.*)

Quarterly Review, No. LXXXVIII. p. 402.

NOTE G. p. 175.

Humble as the mode of illustration may appear to some, which has induced us to subject the Tragedies of Æschylus to so close an investigation for verbal, constructional, metrical, and metonymical peculiarities, we are induced again to pursue it for two or three reasons : first, because without a clear knowledge of those peculiarities, it is impossible to enter fully into the humour of the Aristophanic “ Frogs ;” secondly, because as those peculiarities no doubt formed part of the stock of reasoning on which the small wits and critics of the day grounded their preference of the Euripidean to the Æschylean drama, it is necessary to have a clear view of the difficulties which Aristophanes had to contend with, before he could venture to place Æschylus on that eminence, where he finally does place him. Thus, in the instance to which we are more immediately adverting :—if in reciting vv. 801—3. Euripides did not absolutely tell upon his fingers the numerous compounds commencing with the privative *alpha*, which there break from him, we have little doubt that he enunciated them in such a way, as to shew that he was keeping a numerical list of them in his mind, the great satirist meantime, who had furnished the compounds, laughing quietly in his sleeve, and saying to himself—“ *You may count, and they may applaud*, but, in spite of both, the father of Tragedy shall eventually be placed, where he ought to be,—at the head of his profession, now and for ever !” If any additional reason were wanted for placing this matter, however comparatively small, on its right footing, it would be found, I think, in the contents of a volume, which

has just come into my hands, and which from the extensive erudition displayed by its editor, and the liberal contributions to it by a scholar of high celebrity, cannot but command considerable attention. To say that in this volume these privative compounds have, in more than one important instance, been misinterpreted and misunderstood, would be to adopt language not very becoming, considering the parties to whom it would apply; but to say that the interpretations there given appear to be at variance not only with some of the leading principles of Æschylean genius, but also with the general economy of the drama in which they occur, will require nothing more than an exposition of the reasons on which that opinion is grounded; and these at least I am prepared to give. Having two objects then in view, the first that of exhibiting the nature of the humour in the Aristophanic "Frogs," the second that of examining some of Mr. Peile's translations of privative compounds in the "Agamemnon," the first point will, I think, be best answered, by exhibiting a bare list of privative compounds, as they are found in the Orestiad; how the next point must be met, there is no occasion to state. If two or three more examples are added, it is only for the sake of giving a little additional interest, to what at first might appear to be a mere string of words.

In the "Agamemnon" then we find (and a more careful investigation than our own would perhaps elicit others) the following examples of that species of compound, which is for a moment held up to the mirth of the poet's audience: ἀπυρος, ἀτειή, ἄτιτος, ἀδολος, ἀπληστος, ἀνομος, ἀδαιτος, ἀφειδής, ἀναυδος, ἀταιρωτος, ἄκραιτος, ἀπτερος, ἀπαπτος, ἄμικτος, ἀφύλακτος, ἄτιμος, ἄθικτος, ἀτόλμητος, ἀπήμαντος, ἄφερτος, ἀναμπλάκητος, ἀλοιδορος, ἀπιστος, ἀνάρσιος, ἀκύμων, ἀπευκτος, ἄφθονος, ἀσκοπος, ἀμήντος, ἀκήρατος, ἄφαντος, ἀγάλακτος, ἀκέλευστος, ἄμαχος, ἀνίερος, ἀγέλαστος, ἀκαΐρως, ἀτημέλητος, ἀπένθητος, ἀκόρεστος, ἀτέλευτος, ἀελπτος, ἄμισθος, ἀκόρετος, ἀφθόνητος, ἀσπονδος, ἀνιπτος, ἀξιώμων, ἀνατος, ἀναλκις, ἀσφάδαστος, ἄτοπος, ἄπειρος, ἀτέτος, ἀξιστατος, ἀσωτος. In the Choeph. occur ἀγέλαστος, ἀωρόνυκτος, ἀχαρις, ἀνήλιος, ἄμαχος, ἀδάματος, ἀπόλεμος, ἄφραστος, ἀτράκ-

<sup>a</sup> Peile's Agamemnon, with Notes by the present Bishop of Lichfield.

*τος, ἄτιμος, ἄσαντος, ἄφερκτος, ἄμοτος, ἀνοίκωκτος; ἀκαμπτος,*  
*ἀχάλκευτος, ἀμεμφῆς, ἀνήκεστος, ἀτρωτος, ἀψευδῆς, ἄκρατος, ἀτολ-*  
*μος, ἀγνῶς, ἀπέρωτος, ἀθέρμαντος, ἄμισθος, ἄκλητος, ἄκραντος,*  
*ἄναγνος, ἄζηλος, ἄσκοπος, ἀσινὴς, ἄτιμος.* In the Eumen. we  
 find ἀνήμερος, ἀπτερος, ἰοινος, ἄμοιρος, ἀφοίβαντος, ἄτίτας, ἀφόρ-  
*μικτος, ἄκληρος, ἀνήλιος, ἀτρυτος, ἀφθογγος, ἄμομφος, ἀνολβος,*  
*ἄμήχανος, ἄκλαυστος, δύστος, ἀφορος, ἄφυλλος, ἀτεκνος, ἀτέλετος,*  
*ἀπήμων, ἀπένθητος, ἄκαρπος, ἄωρος.* We now come to the far  
 more difficult task of pointing out where, as far as the Aga-  
 memnon is concerned, Mr. Peile does not appear to have  
 given some of these compounds their proper meaning. We  
 shall first state the word itself with Mr. P.'s translation, and  
 then insert the passage in which the word or words occur.

1. *ἀπύρων ιερῶν, of the sacred personages to whom no offering*  
*is made by fire.* Peile.

τελεῖται δ' ἐς τὸ πεπρωμένον·  
 οὕθ' ὑποκλαίων, οὕθ' ὑπολείβων,  
 οὕτε δακρύων, ἀπύρων ιερῶν  
 ὅργας ἀτενεῖς παραθεῖξει.

Ag. 68, sq.

The difficulty of the words *ἀπύρων ιερῶν* has long been acknowledged ; and in regard to them, our controversy with Mr. Peile is less upon an opinion of his own, than one which he has adopted from Professor Scholefield. From a gloss in Hesychius (*Ιεραὶ ἀρχουσται*), and a passage in the Orestes of Euripides (v. 12.), the learned Professor had been led to conclude that the translation above given, or one much like it, is that which belongs to the words *ιεραὶ ἀπυροι*, and that from the word *πεπρωμένον* it may be collected, that these sacred personages were no other than the Moeræ, or Fates. That the latter part of this explanation is in perfect conformity with Æschylean construction, we readily admit (cf. sup. p. 253. infr. p. 390.), but we ask is the whole in equal conformity with Æschylean morality and Æschylean theology ? It is from doubts on both these points, but—for reasons which will presently be given—more on the first than on the second point, that we are led to consider the entire explanation as one rather of great ingenuity than certain truth. Watchful as

the muse of Æschylus was over the whole career of immorality, from the first delirious lapse into sin (*παρακοπὰ πρωτημάων*, Ag. 214.), to the final completion of guilt, whom do we find that muse stigmatizing as the worst of offenders? They are the man guilty of impiety towards the gods—the wretch wanting in regards to those who gave him birth,—and the violator of the sacred rights of hospitality. (Eum. 259.) It is around these three, and in the ears of these three more particularly, that his Furies weave their chain-dance, and sound their dreadful hymn, declaring that whatever escape there may be for others, there is none for trespassers like these, either in the present world, or in that which is to follow. Now it is observable that it is with a criminal of the last of these three species—and one who from circumstances which will hereafter appear, must have been peculiarly obnoxious to the speakers—that the Choral strain has just been dealing, before the words occur to which our attention is now directed: the *Zeus Xenius*, with whom the right of punishing such guilt more immediately lay, is there described as collecting the assembled troops of Greece for the purpose of executing his wrath; and when we observe how strenuously this stern avenger of the violated rights of hospitality pursues his victim through every choral ode that follows, is it likely that in the first instance the guilty trespasser should be little more than named, and that the moral Chorus should then suddenly slip off into a general denunciation, which by supplying the indefinite pronoun for a nominative case, as Mr. Peile does, might leave that denunciation to be applied to Paris, or any other person? To me it appears, that except with a little parenthetical intercalation, growing out of circumstances, which will presently be explained, the whole chain of thought is continuous, and that Paris was as much in the Choral mind at the conclusion of the 71st verse, as he was when expressly named in the tenth verse preceding. The word, which no doubt precludes most readers (and it may be these two

<sup>b</sup> See the exulting strain which bursts from the Chorus when they hear from the queen that Troy has fallen (353, sq.), followed up by the strain which they deliver when the herald has confirmed intelligence, which at first seemed doubtful (664, sq.), and pursued more or less to the conclusion of the drama.

learned writers among the rest) from taking this continuous view of the subject, (grammatical niceties cannot, I think, be fairly brought in to controvert it,) is the word *πεπρωμένον*: three mysterious Beings of unlimited power, no doubt, rising before the eyes as soon as this awful word is uttered, and occurring to the mind as the primary idea to be attended to in the sentence. Now however this may be the case when the Beings here alluded to occur in other authors, we affirm it to be inconsistent with a right understanding of the Æschylean writings to assign to them any such influence there. In those writings the paramount Being is not the FATES, but <sup>c</sup>JUPITER, the business of the former being to supply Jove, as well as others, mortal or immortal, with his <sup>d</sup>*μοῖρα*, which business having been once done, it remained for him, as well as others, to follow out his assigned lot and offices in all their functions; and if, as Müller supposes, (Peile, p. 101.) a statue of that deity stood upon the Thymelë during the representation of the "Agamemnon," one purpose for its being so placed might be to assure the spectators, that the duties of the Jupiter Xenius would be fulfilled in all their parts, not only by the punishment of Paris individually, but of the guilty town of Troy, which, instead of expelling him and his companion from her shores, had sung the bridal hymn of both in transports of joy. But, in truth, it seems of little consequence whether in the present instance we take the word *πεπρωμένον* in a large or limited sense;—in a large sense

<sup>c</sup> It is much beyond the compass of a passing note like the present to enter into explanation of such Æschylean terms as *μοῖρα*, *ἀνάγκη*, *πεπρωμένον*, *μόρσιμος*, *ἀλογος*, *πότιμος*, *μέλλων*, *νέμεσις*, on all which he will find satisfactory accounts in Klausen's Æschylean Theology; but a few specimens are here given of the Jupiter *τελέος*, or Jupiter who brings all things to an end, and who may therefore be presumed to be here hinted at in the word *τελεῖται*. Suppl. 518. *Ἐνεξ ἀνάκτων, μακάρων | μακρήτατε, καὶ τελέον | τελειώτατον κράτος, ὅλῳς Ζεῦ*. 803. *τι δ' ἄνευ σέβεν (Jovis sc.) θύστοις τελεῖν ἐστίν;* Ag. 946. *Ζεῦ, Ζεῦ τέλεις,* τὰς ἔμας εὐχάρα τέλει | μέλλο δέ τοι σοι τῶντερ ἄν μελλής τελεῖν. and so finally when the Tragedy has been completed, and Agamemnon lies a lifeless corse. Ag. 1463. *τι γάρ βροτοῖς ἄνευ Δίὸς τελέεται;*

<sup>d</sup> " *Moīra* igitur suam cuique *moīras* distribuit, neque est quidquam nisi uniuscujusque *moīra*," Kl. Theol. p. 38. " At vero dixit Æschylus, Parcas esse Jove potentiores. Non dixit. Parcae, quae nihil sunt, nisi quae peculiaritatem uniuscujusque significant et distribuant, Jovi ipsi etiam naturam assignavisse cogitentur necesse est; hactenus igitur ipso etiam Jove superiores eas dicere poteris, scilicet si principes electores, qui imperium tradunt, imperatore dicis superiores." Ibid. p. 39, 40. On the passage in the Prometheus, which seems at first sight to militate against this doctrine, see the learned writer himself.

as applying to the three Moeræ themselves, or in a limited sense as referring to the Jovian *μοῖρα*, the word being apparently a mere intercalation, arising from the following train of thought. The Chorus having been diverted for a moment from Paris to the conflicts and miseries brought upon Greeks and Trojans by Paris, says almost aside, ("but that is a business into which I do not enter. I know not at present how matters stand between the two parties, but the end will be as Jupiter or the Fates have predetermined it,")—then pursuing their original idea they add, "but as to the original author of all this misery, neither tears nor libations, whether the first be sparingly (*ὑποκλαλῶν*) or profusely shed (*δακρύων*), will soften the inflexible wrath (manifested by)"—But here our translation must stop, till we can ascertain what is meant by the words *ἄπυρα λεπὰ*, and whether if we translate the words *fireless sacrifices*, we are to understand those words in a literal, or after the wide-extended fashion of Æschylus, in a metaphorical sense. That *sacrifice by fire* was known in FURY-rites, Blomfield has satisfactorily shewn (Gloss. in Ag. p. 168.), and as in the Æschylean writings the Moeræ and Erinyes are closely associated (Kl. Æsch. Theol. 39. 54-5.), it should rather follow by parity of reason, that *sacrifices by fire* also found place in the religious ceremonies of the former: the learned Professor has given no proof that the contrary was the case, and therefore the idea of the Moeræ or Fates being the peculiar divinities, to whom no offerings were made by fire, rests at present only on his own declaration. Of his own knowledge the present writer can only speak of the words *άπυρα λεπὰ* as they occur in one of the odes of Pindar (Ol. VII. 88.), where they are applied to a sacrifice which the Heliades were directed by an oracle to offer to Pallas on the acropolis of Rhodes, but who forgetting to take fire with them, the consequence was, according to the poet's expression, *τεῦξαν δ' ἀπύροις λεποῖς | ἄλσος ἐν ἀκροπόλει*. If Lobeck, however, may be believed,—and he is not a writer to speak hastily, or without sufficient authority,—these *άπυρα λεπὰ* were known in other worships besides those of Minerva (Aglaoph. e II. 1095.), and Klausen, from a

e Quare Lindii Minervæ sacris ignem non accendant, aliter Apollonis Rhodius explicat, aliter Pindarus; hunc vulgo sequuntur interpretes, haud recordati;

passage in Pausanias, expressly affirms that this was the case in regard to Jupiter <sup>f</sup>himself (Æsch. Theol. p. 86.); why not then in the case of that *Jupiter Xenius* whom Paris had so deeply offended? And thus much for the literal meaning of the words. If, however, they are to be taken in a metaphorical sense, the word ἀπύρα may in that case be nothing more than the opposite to ἐμπύρα, and a lively sense of the poet's meaning may be collected from a remarkable passage in the Antigonë of Sophocles (1005, sq.), where it is observed of certain sacrifices that they were so displeasing to the deity to whom they were offered, that the fire refused, as it were, to consume them (*ἐκ δὲ θυμάτων Ἕφαιστος οὐκ ἔλαμπεν*), the portions of the victim offered presenting in consequence a most revolting spectacle. We have but one more remark to make on this metaphorical portion of the subject, and to those who have not thought deeply on the nature of the Æschylean writings, and the strong coincidences, from whatever source derived, which the poet's theological views often manifest with those contained in our own Sacred <sup>g</sup> Writings, its solemnity may at first be somewhat startling. In what manner sacrificial offerings were occasionally consumed among the chosen people of the Deity, when those sacrifices found more than ordinary favour in his sight, we need not <sup>h</sup>mention. That some knowledge of a flame thus issuing from the Shechinah, and consuming a favoured sacrificial offering, was tra-

pluribus diis adhibita esse *lepà ἄπυρα καὶ ἀτελῆ*, ut Philostratus vocat V. Soph. II. 28. 852. quibus nulla istarum rationum convenit."

<sup>i</sup> "Αἴρυπα *lepà* Athenis in aree Jovi ὑπάρχει (Ag. 55.) oblata esse narrat Paus. I. 26. 5." Comparing the epithet *κρείσσων*, which is coupled with the *Jupiter Xenius* in Agam. (v. 60.), and an epithet coupled with the same Jupiter in the Supplices 655. (*Ζῆνα μέγαν σεβόντων, | τὸν ξένιον δὲ ὑπέρτατον, | δι πολιτῶν τόπων αἰσθανούσι*, an expression not to be forgotten in reference to his superiority over the Fates), I should be led to infer that the *fireless sacrifices* more particularly belonged to the *Jupiter Xenius*.

<sup>g</sup> The editor's views on this subject, such as they are, having been unfolded in an article dedicated to considerations on the Eleusinian Mysteries, but which will not now appear in this Appendix, his reasonings here are necessarily imperfect.

<sup>h</sup> Levit. IX. 24. Judges VI. 21. 1 Kings XVIII. 38. 1 Chron. XXI. 26.

<sup>2</sup> Chron. VII. 1, &c.

<sup>i</sup> If, as Archbishop Magee declares (Atonement, II. 66.), it was the almost unanimous opinion of the Fathers, that it was by this sign that the sacrifice of Abel was known to have found acceptance with the Deity, it would follow as a matter of course that the sacrifice of Cain was an ἀπύρον *lepòν*, the Divine displeasure being signified by the reverse of that which took place with regard to the favoured party. That the sacrifice of Abraham (Gen. XV. 17.) supplies another example of sacrifice consumed by fire from the Shechinah, as the learned writer intimates, I must be permitted to doubt. I find nothing in the original to justify such an interpretation, and Shuckford's substitution of τοξον, to *kindle*, for τοξον, to

ditionally handed down among the ancients, seems evident from a passage in the *Aeneid* (XII. 200.), and the comment made upon it by Servius. "Among the ancients," says that learned commentator, "fire was not lighted upon the altar, but by prayer they called down fire from heaven, which consumed the offering." Was that which was known to Virgil and to Servius, unknown to Æschylus? and if so, are we to look for any thing more in these words than one of those innumerable metonyms in his writings, here serving to express the disfavour shewn to the sacrifices offered by Paris, by the metaphorical declaration that no fire fell from heaven to consume them? But be the value of this latter reasoning what it may, we think that upon the whole we come to no false conclusion, when we affirm, that in this disputed passage the *Fates* have little to do; that the two prominent figures throughout are the *Jupiter Xenius* and *Paris*, the god opposing inflexible anger, manifested by fireless sacrifices, to the tears and useless libations of the latter. We have trespassed too long on the reader to add grammatical reasonings in support of our general ones; but for the plural *δρυὰς* he may consult Choeph. 320. Prom. Vinet. 323.; for the construction in the genitive *ιερῶν* he may compare in the Agamemnon, vv. 53. 119. 1087.; and if he will further peruse the noble ode to the *Jupiter Xenius* in Æschylus' Supplices, and more particularly attend to such isolated verses as 637. 640. 650. 656, he will, I think, find his opinion confirmed, that this avenging Being is not brought upon the stage for the first time to be so

*pass,* in order to effect the purpose, is one of those proceedings of criticism, which should never be admitted without the utmost caution.

<sup>j</sup> If Æschylus shared in that passionate desire for a knowledge of Persian worship and religion, with which Osthanes is said to have infected Greece at the time of the Persian invasion (Brucker I. 159.), and if the Zendavesta, or sacred books of Zoroaster, did really contain what Kleuker and Creuzer have persuaded themselves they did, we cannot wonder at any knowledge of fire-worship displayed by the great tragedian, or even at his being master of some of the most recondite doctrines of Christianity. It must be some stronger argument, however, than any which we have yet seen, to persuade us that some of the doctrines of the Zendavesta are any thing better than priestly interpolations, when and why inserted, the learned Brucker has well explained: in whom also see an able and judicious account of a double Zoroaster, the one Chaldean and the other Persian, the latter living in the time of Darius Hystaspes, the former in a very early period of the world. The accounts of the Oriental scholar v. Hammer, tending to identify the Persian Bersin, "a God—instructed in the religion of Abraham,"—with the Grecian Perseus, and recording how a fire which fell from heaven occasioned the building of the fire-temple called Aser Bersin, well deserve perusal. <sup>g</sup> Bande der Wiener Jahrbücher, 1826.

quickly dismissed from it, as the interpretation of Scholefield and Peile would oblige us to believe.

2. ἄδολος.

ἄλλη δ' ἄλλοθεν οὐρανομηκήτε  
λαμπάς ἀνίσχει,  
φαρμασσομένη χρίματος ἄγρον  
μαλακαῖς ἄδολοισι παρηγοράις. 92, sq.

Stanley, seeing nothing but an epithet for *oil* in the word ἄδολος, translates, *pure, unadulterated*. Mr. Peile, more ingeniously, and perhaps more correctly, detects a political meaning in it, and applies it to the *demagogic persuasion*, and *soft rhetoric*, which had already begun to exhibit themselves in revolutionized Athens. The note deserves attention, and like some others, which have fallen under the present writer's eye, (who speaks, however, as yet from a very imperfect acquaintance with the volume,) indicates great promise of future excellence in this department of literature. The learned writer will, I think, upon reflection find, that the quotation from the Chœphorœ (v. 726.) is misapplied.

3. ἀπληστος.

παιών τε γενοῦ τῆσδε μερίμνης,  
ἢ νῦν, τότε μὲν κακόφρων τελέθει,  
τότε δ' ἐκ θυσιῶν ἀγανὰ φαινούσ  
ἔλπις ἀμύνει φροντίδ' ἀπληστον  
τὴν θυμάζορον φρένα λύπης. 99, sq.

Mr. Peile could not misunderstand the *literal* meaning of the word ἀπληστον, but of its *general* sense, as pervading not only this particular passage, but as it appears to me, the whole of the Agamemnon, he exhibits no feeling; and two important expressions, *μέριμνα* and *ἐκ θυσιῶν*, are in consequence left by him unnoticed. No one, I think, ever read the Agamemnon of Æschylus without feeling his spirits more depressed by the perusal than by almost any other composition that can be named, the choral odes, choral speeches, and choral character throughout it being the more particular causes of that depression. Had the whole of the articles which were meant to appear in this Appendix, found their way into it, an attempt would have been found in one of them to develope the causes of that profound melancholy which pervades the choral character throughout the piece; those

causes being there traced to the transactions which had taken place at Aulis—to the calamities which the Chorus knew must inevitably result to the house of the Atridæ from that proceeding, and more particularly to the retribution which they are aware must some day fall on the head of a monarch, to whom they were so devoted in heart and soul, that by their own confession that devotion exceeded the bounds of just <sup>k</sup>propriety. This their habitual frame of mind they themselves characterize by the word *μέριμνα* (cf. infr. 445, 1509.), and a more touching proof of devotion and affection to their monarch cannot be afforded than a trait which subsequently escapes them. From the expression *ἐκ θυσιῶν*, it is evident that they were in the habit of sacrificing to the heavenly powers, of course more particularly to Jupiter—and why? in the hope, no doubt, of averting the retribution hanging over Agamemnon; and it is only after such sacrifices (*ἐκ θυσιῶν*), that by their own admission, something like a momentary calm steals into their minds, and dispels the cloud from their brow. Were two such important considerations as these to be left wholly unregarded? But we have not yet done with these verses. They form the concluding portion of a question, or long address, made by the Choral Troop to the queen of Agamemnon; at the close of which they evidently pause for a reply; but none is vouchsafed them. Why this ungracious treatment? One of the many epithets attached to the word *θυσίαν* in a prediction of Calchas, which in our next note but one (p. 383) we shall have to consider very attentively, will account, I think, for this proceeding on the part of the queen, and a due attention to another of those multiplied epithets will enable us, I think, to account by a different interpretation from that of Mr. Peile, for some expressions which find their way into Clytaemnestra's mouth, when she *does* condescend to answer a second question put to her by the Chorus,—but at present we confine ourselves to the point of silence. The

<sup>k</sup> Such, it has been observed in a former note, is Klausen's interpretation of a difficult passage in the Agamemnon, which will be considered in a future note. Though the learned writer is, for reasons which will there be given, incorrect, I think, in his interpretation of the passage itself, yet the fact of this affection *beyond justice* in the Chorus towards Agamemnon, is easily deducible from the taunt thrown out to them by Clytaemnestra in another passage (cf. 1385–1394), a taunt which the Chorus evidently avoid answering, because conscious that it was just.

prophet Calchas, after alluding enigmatically to some dreadful sacrifice which would be demanded of the Atridae by Diana, proceeds to observe as enigmatically, that that sacrifice would be *νεικέων τέκτων σύμφυτος*, a *family worker of quarrels*, or a *worker of family quarrels*, as Mr. Peile properly translates. In these quarrels with whom were the Choral Troop likely to have taken part—with Agamemnon, or his consort? Unquestionably with the former, and at times, no doubt, to the great umbrage of the latter. When we add to this natural cause of estrangement on the part of the queen from the Chorus other probable causes of estrangement—jealousy, perhaps, at a greater share of political power having been assigned to the members of the Choral troop than to herself—the consciousness, that though nothing till the very close of the play escapes the Chorus as to a knowledge of the guilty commerce between Ægisthus and herself, that commerce was far from being unknown to them—the further consciousness that the treasures of the royal house had been expended in purchasing, secretly or openly, a body-guard for her paramour, and that the Chorus, as guardians of the state, could not but be aware of these <sup>1</sup> proceedings, nor be aware of them without feelings of decided hostility to both—all this would naturally indispose Clytaemnestra in the highest degree to the Choral troop, and consequently, however she contrives to occupy herself upon the stage while the first choral song is performing, (the most graceful mode would be that of occasionally throwing incense on a burning altar,) she apparently quits the stage not only without deigning to make the least answer to the question put to her, but it may be with no little show of disdain and contempt. This view of the stage-play will at all events enable us to account for the expression used by the Chorus at v. 252. when, the two parties meeting again, the Troop put a second question to the queen; perhaps also for the brief and half-sarcastic expressions used by Clytaemnestra, before she replies fully to this second demand made upon her by the Chorus, and to the equally sarcastic expression with which she concludes;—but of this hereafter.

<sup>1</sup> The mode of reasoning here pursued takes it for granted that v. 1640. belongs to Ægisthus, to whom Klausen assigns it, and not to the Chorus, to whom Mr. Peile, as well as Blomfield, Wellauer and Scholefield, give it.

4. ἀταύρωτος. This word, which Mr. P., no doubt from commendable notions of delicacy, has left unnoticed, cannot be one of indifference to an editor of Aristophanes. To the explanations given of it by Blomfield, add the very significant exclamation of Cassandra, (1094. ἄ, ἄ, λοιδ, ιδού ἄπειχε τῆς βοὸς | τὸν ταῦρον).

5. ἄκραντοι κ. τ. ἐ., but the prophetic powers of Calchas were not exerted in vain. Peile. Cf. infr. p. 386. In the whole drama of the "Agamemnon" there is not, according to the present writer's view of things, a word of more consequence than this; but to get at a right view of it, it will be necessary to recapitulate a little. We shall take up the subject at the point where in our last note but one the Chorus having put a question of much importance to themselves receive from Clytaemnestra no reply. This discourteous treatment apparently has the effect of unlocking (after a pause of some duration) the tongues of the Chorus, and leading them to divulge at great length certain state-secrets, which could only have been known to the more immediate members of the Atridan family, or to such high functionaries as the body of men composing the Chorus, men who by their rank and situation were brought into close contact with the throne. The communications relate to those omens (*όρνιθας ὁδίους*, Ag. 152.) which were taken before the Atridae left their home to accompany the expedition to Troy, and to the double interpretation which the domestic seer had set upon them. As the omens took place in the shape of two eagles,—to which propitious appearance were joined other favourable circumstances of augury, such as their coming from the right side, and exhibiting themselves in propitious ἔδαι,—Calchas did not hesitate to pronounce, that the expedition would upon the whole be successful, and that the metropolis of Priam would fall into the <sup>m</sup>grasp of the Atridae. Other appearances, however, bore a less favourable aspect; while the seer therefore told of victory and triumph in one breath, he in another hinted at some dreadful sacrifice which would be demanded of the Atridae on the part of the offended Diana, and at consequences equally terrible

<sup>m</sup> The original presents two of those metonyms contained in single words, which abound so much in the Æschylean writings:

χρόνῳ μὲν ἀγρέι  
Πριάμου πόλιν ἄδε κέλευθος. 125.

which would follow the performance of that sacrifice. As almost every word in this part of the seer's denunciation will demand future attention, we proceed to place it before the reader, merely observing that Diana is to be understood as intimated in the participle *σπενδομένα* (*deproperans sibi*, Blomf.).

σπενδομένα θυσίαν ἔτέραν, ἀνομόν τιν', ἄδαιτον,  
νεικέων τέκτονα σύμφυτον, οὐ δεισήνορα π· μίμνει  
γάρ φοβερὰ παλίνορτος  
οἰεν· μηδ δολία μάμων μῆνις τεκνόποιος.      Ag. 147. sq.

To proceed with the Choral narrative. Out of this double denunciation on the part of Calchas grew naturally in the minds of the devoted Troop a double-sided<sup>o</sup> view of things,

<sup>n</sup> οὐ δεισήνορα. Mr. Peile translates, *reverencing not*, or *causing to reverence* not, the character of *Husband*. The word δεισήνορα (δειδω, ἀνήρ), is capable of a double reference, to *man* generally, and to *husband* more particularly: and it must be looked at in both these senses, I think, to do complete justice to the whole economy of the Æschylean Orestiad. On the latter point it is obvious, from the general tenour of the Æschylean writings, that the scriptural doctrine, which assigned to the *husband* complete sway over the *wife*, was recognised in the heroic ages in the completest sense. It is only necessary to read the multiplied images which Clytemnestra heaps together in her first address to Agamemnon after his return from Troy, to be convinced of this. But it was not merely in these domestic relations that the great inferiority of the two sexes was admitted; that inferiority is loudly and vauntingly placed in sex itself, in instances so numerous that it is almost unnecessary to quote them: (cf. inter alia I. Ag. 467, sq. 575, 945. 1429. 1446. 1521. Eum. 627, sq. &c. &c.) The murder, consequently, of a *man* by a *woman*, as in the case of Agamemnon, that assassination being followed by the murder of Clytemnestra herself by her son, presented a phasis so new in the category of assassination, that a council of the gods was \* held, to consider how so novel a case of crime shall be disposed of; and it is only from the fortunate circumstance of there being such a divinity as Minerva among them, who had been born without the intervention of a mother, that the heavenly council is released from its predicament. The guilt of Clytemnestra and Orestes being in other respects equal, the whole case is evidently put upon a matter of mere *sex* (Eum. 704, sq.), and Orestes is acquitted upon the understanding that the life of a *man* was far more valuable than that of a *woman*, the decision being made to come from the mouth of Minerva, for the reason above specified. From this explanation I derive, as an almost necessary consequence, that the expressions used by Clytemnestra v. 339, and replied to by the Chorus v. 342, are taunting expressions used on both sides, but more courteously used by the Chorus, and that the word *εὐφρόνως* is to be translated, not *in friendly terms*, as Mr. P. translates, but in its more usual Æschylean sense, *with good sense, prudently*.

<sup>o</sup> It is in reference to this double way of seeing things by the Chorus—whose fears for the *personal* safety of Agamemnon, from causes which have been already explained, always outweigh any sense of joy to be derived from incidental successes, and which must have been the case with these friendly adherents ever since the departure of their beloved monarch for Troy—that Clytemnestra, I think *sarcastically*, speaks in the following verses :

τοιαῦτά τοι γυναικὸς ἐξ ἐμοῦ κλύνοις,  
τὸ δ' εὖ κρατοίν, μὴ διχορρόπως ἰδεῖν.  
πολλῶν γάρ ἐσθλῶν τὴν ὄνησιν εἰλόμην.      339.

\* I cannot at the moment lay my hand on the important verse containing this declaration. It has, if I remember right, been omitted by Blomfield, but restored by Klausen.

that view at one time leading to a general expression of hope that all might eventually end favourably, but more commonly exhibiting itself in feelings of deep despondency, thus leading them, at each pause in their narrative, to chaunt aloud (for so I think the stage-play demands) the mournful strain of Linus<sup>P</sup> (*αλιων*). If this chaunt had already twice burst from the Chorus while telling their eventful tale, we may imagine in what strength it would break from them the third time, when the lines just quoted brought again before their eyes not only the proceedings at Aulis, but reminded them of the penalty yet to be exacted for the horrors of that fatal day. One source of hope, however, still remained. The terrible deed had not been committed without something like divine<sup>q</sup> injunction: that injunction and the succeeding sorrows of a paternal heart *might* have soothed divine vengeance; and the penalty having been thus paid, the anxious friends of the monarch would be consequently at liberty to throw off the intolerable weight which hung about their hearts. But had the penalty been thus paid? One Being alone could resolve the question, that Being whose statue stood upon the Thymelē, and to whom the Chorus now in consequence address themselves. The first law in his divine code was, as the Chorus knew, ‘by making men suffer, to bring them to a sense of what they had done wrong.’ This law the system of Jupiter,—a system pursued evidently, according to the speakers, on a different plan from that of the older dynasties of Uranus and Cronus,—worked out not only by day but by night; dreams and night visions bringing the heart’s misdeeds before it, till wisdom came to men even as it were against their will, ‘and an obligation to that Almighty

<sup>P</sup> In a former note, when commenting on the word *Iacchus*, we had occasion to observe, that songs often bore the name of the god in whose honour they were performed, or the composer who invented them. So *Alivs*, *Atrūpōns*, *Mavīns*, *Flādū*, &c. See Passow in voc. *Alivs*, and Creuzer’s Symbol. II. 97.

<sup>q</sup> The word *θέμις*, used by Agamemnon when determining to yield to the wishes of the Achean chiefs that his daughter should be sacrificed, is by no means unimportant. ‘Jus divinum voce *θέμις* significatur, tum id quod dii hominibus religione servandum inponunt, (Æsch. Ch. 641. Ag. 98, 1431. Suppl. 38. 335. 360. 436. cf. Eum. 414.) tum quod inter deos constitutum est, quo singula singularis munera descripta sunt, (Eum. 471;) tum id quo erga homines utuntur (Ag. 217), quod quia oraculis pronunciatur, pro ipso etiam oraculo vox usurpatur.’ Kl. Æsch. Theol. 34. The word therefore served to soften the pangs of paternal remorse, and also in some degree to keep alive the hopes of the Chorus.

Being, who rules the helm<sup>r</sup> of universal nature, was incurred in spite of themselves.' If Agamemnon had been thus *inwardly* disciplined, even though no *external* proof of the process had exhibited itself, he might be in future prosperity all that the fondest wishes of the Chorus hoped. This with proper dramatic wisdom is left in doubt: and the Chorus having delivered themselves of a doctrine which at least left *dramatic* hope, proceed with their narrative. But with the rest of that narrative what reader of Æschylus is not familiar?—the pause at Aulis—the host consuming there by long delay—Calchas and the alleged Diana—the graphic description of the two Atridæ, when the terrible sacrifice is demanded of them—the paternal uncertainty whether to comply or resist—the final assent—the change of mind and character which comes over the monarch, when the first delirious plunge into guilt has been made, and the more painful picture of the young and innocent victim sacrificed upon the altar, her mouth violently compressed, that the fatal curse may not escape her, and the Fury-Crew be once more brought into the house of the Atridæ—all these are familiar to the reader, but a previous exposition of them was necessary to bring us to the point where the text requires, I think, a dif-

<sup>r</sup> Æsch. Ag. 175. δαιμόνων δέ ποιον χάρις βλαύος | σέλμα σεμνὸν ἡμένων.  
Dr. Butler translates, 'Deorum autem hoc est beneficium, (nempe ut malo suo moniti homines inviti discant sapientiam,) sedem venerandam potenter insidentium.  
Mr. Peile observes, 'Translate with Blomfield, *for a respect for the gods seated on the worshipped bench of justice is somehow or other driven into men.*' In justification of my own version or paraphrase I must observe, that of three other places in Æschylus, where the word σέλμα is used (Sept. c. Theb. 32. Pers. 364. Ag. 1417), in the two latter it implies *the bench of a ship*. In the same sense it is found in the Antigonë of Sophocles (v. 717), the only place where it occurs in his writings, and so also universally in Eurip. (Orest. 236. Cycl. 144. 506. Hel. 1586.) The σέλμα σεμνὸν, or *bench of honour*, would be that occupied by the steersman, who *sat* instead of *standing*, as the steersman of modern vessels most commonly does, because the πρωπάτης (Arist. Eq. 543) relieved him of many of the duties which fall upon the modern steersman. Dr. Butler admits with Schütz that the plural δαιμόνων is here used, as in other cases of Æschylus, for the singular δαιμόνος, and is to be understood of *Jupiter*. I conclude therefore, that as in a preceding verse Jupiter, in reference to the struggle between himself and his predecessors, Uranus and Cronus, is termed a τριακτήρ, from the language of the palestra, so here, from a still more favourite source of metonymy, he is characterised as a *steersman*. If the reader has any further doubt upon the matter, he may consult Passow in voc. σέλμα, who says, σέλμα σεμνὸν ἡμενοί, die am Staatsruder sitzenden, die Herrscher. Compare also the poet's Prom. Vinct., where various dynasties being canvassed over, it is asked by the Chorus, in a similar species of metonymy, τίς οὖν ἀνάγκης ἔστιν οἰλακοστρόφοι;

ferent interpretation from that which Mr. P. has set upon it. Having with equal tenderness and delicacy of feeling declared that what followed the placing of Iphigenia on the altar, they neither saw nor tell, the Chorus proceed as follows :

τέχναι δὲ Κάλχαντος οὐκ ἄκραντοι.  
δίκαιος δὲ τοῖς μὲν παθοῦσιν  
μαθεῖν ἐπιφρέπει τὸ μέλλον,  
τὸ προκλύνει δὲ ἡλυσιν προχαιρέτω·  
ἴστοι δὲ τῷ προστένειν  
τορὸν γὰρ ἥξει τὸ σύναρθρον αὐταῖς. Ag. 240. sq.

The general meaning of these words, and the impression on the minds of the Chorus, seem to be this. ‘But the prophetic declarations (*τέχναι*) of Calchas are not such as will go without full accomplishment. All that he has hitherto predicted has come true to the letter : and what remains yet to be accomplished of his predictions will tally point for point and limb for limb with what he has declared. Agamemnon has committed guilt, and the eternal laws of justice require that he should suffer in return : yet, dear as he is to me, why thus anticipate the day of its arrival, and vex and trouble myself beforehand?’ Such seems to be the general reasoning of the Chorus. Retribution they knew, from the prophetic declaration of Calchas, was to come upon Agamemnon, but in what exact shape, dramatic propriety of course required that they should be left in apparent ignorance. But were *they* the only persons cognizant of that prophetic declaration, or had not

<sup>a</sup> Mr. Peile translates : *to those who have suffered, Justice does indeed apportion a knowledge of the future.* My view of the case would induce me to render the passage : *Justice lets sink that scale which holds the future in it to sufferers in such a way as to make them wise by their sufferings.* This construction of *ἐπιφρέπει* with an acc. of *thing*, and dat. of *person*, is not without examples. *Æsch. Eum.* 848. *οὐ τὰν δικαῖως τῆδ' ἐπιφρέποις πόλει | μῆνιν τοῦ ἡ κότον τις*, & *βλάβην στρατοῦ*. *Theogn. 157.* *Ζεὺς γάρ τοι τὸ τάλαντον ἐπιφρέπει ἀλλοτε βλλαφορί | βλλοτε πει πλούτειν*, *ἀλλοτε δὲ οὐδὲν ἔχει* : in which latter instance, the infinitive *πλούτειν*, requiring *ώτε* before it, makes the parallel complete, as far as construction is concerned.

<sup>t</sup> Instead of this last verse, which has been adopted from Scholefield, (the verses previous being the reading of Klausen,) Mr. Peile prefers a reading of Wellauer (*τορὸν γὰρ ἥξει σύναρθρον αὐταῖς*), on which, if it had proceeded from any one but himself, that acute but arrogant and dogmatic scholar would have poured all the vials of his wrath. Klausen, who has more knowledge of *Æschylus* in his little finger than Wellauer in his whole frame, and consequently gives himself no *ān* about the matter, reads *τορὸν γὰρ ἥξει σύναρθρον αὐταῖς*. Dr. Butler, who denies strongly that the word *αὐταῖς* has any reference to the *τέχναι Κάλχαντος*, (a denial which we shall hereafter put to the test,) proposes *σύναρθρον ἄταῖς*, ‘vel ut malis, &c., cum damno conjunctum.’

the poet some other person in his eye, by whom he meant that prediction to be completed in all its parts, thus evincing that the interpretation which we have given is the right one? Let us examine the concluding colloquy in the drama which takes place between the Chorus and Clytaemnestra, after Agamemnon has been murdered, and we shall find, I think, that *she* had not only treasured up every single word of Calchas's prediction, but had determined that *his* words and *her* deeds should correspond to the very letter. An examination word by word of the last two lines of that prediction, (sup. p. 383.) will best shew how far we are borne out in this opinion.

*Mῆνις.* For the exact meaning of theologic words in Aeschylus, we ought, generally speaking, I think, to examine the Orphic remains, and the writings of Homer; because on both of these I believe the great father of dramatic poetry to have had his eye continually fixed. According to the latter, *μῆνις* should be not so much *retributive wrath*, as Mr. Peile renders the word, as that implacable wrath of gods, which often takes a length of time to complete its vengeance, but does not give over till its vengeance has been completely satisfied<sup>u</sup>. Without carrying the reader through all the niceties of language put into the choral mouth, in order to lead Clytaemnestra to the word itself, we content ourselves with referring to that passage in which she rises before the astonished Chorus as the real *Mῆνις* of Calchas, her appearance no doubt corresponding with the bitter irony and fearful tenor of her language—" You said rightly, that I am not the wife of Agamemnon; nor did I appear as his wife to that lifeless corse before me. No: he saw in me the AVENGING SPIRIT (*ἀλάστωρ*) of the house of Atreus, and as such I took my retaliation upon him." (Ag. 1479.)

*τεκνόποιος, child-avenging.* And where are we to look for the counterpart to this part of the prediction? surely to the concluding line of the bitter speech which has just been analysed—*τελεὸν* (*θύμα*) *νεαροῖς* (*θύμασι*) *ἐπιθύσας*:—where we are not, I think, to understand with Mr. Peile, 'having offered up an adult upon the previous sacrifice of Thyestes' children,'

<sup>u</sup> See Passow in voc. The Iliad could not consequently begin with a word more calculated to impress us with a fearful idea of the stern Achilles.

but, as the maternal feelings of Clytaemnestra would suggest to us, ‘having offered up a sacrifice full and complete in growth and <sup>w</sup>years, viz. Agamemnon, on a sacrifice that was neither one nor the other,’ viz. the young, the yet in the spring of life, the tender plant, as she afterwards styles her, the fair Iphigenia. The use of plural for singular nouns in Æschylean language is too common to need any illustration.

*φοβερὰ παλινοπτος*, *fearfully rising again*. The adverbial nature of the word φοβερὰ (cf. foot-note at p. 389.) renders it unnecessary to look for any absolute counterpart between the oracular declaration of Calchas and the language of Clytaemnestra, as far as that single word is concerned; yet if all the lacunæ, which the lapse of time has caused in this drama, and more particularly in the part which we are now considering were filled up, it is probable that something might have been found in the language of the now triumphant and exulting murderer, indicating that the new order of things might bring with it something as fearful to the friends of Agamemnon, and to the Choral Troop among the rest, as the change left her *without fear<sup>x</sup>*, so long as her paramour Ægisthus remained to share her house and fortunes. (Ag. 1409.)

*παλινοπτος*. Compare with this expressive word, clearly belonging to a storm of wind, which after a long repose rises again, an expression of the Chorus v. 1444.

*οἰκονόμος*, *house-inhabiting*. If this is the last word in the prediction of Calchas, of the meaning of which the Chorus, dramatically speaking, ought to have been allowed a full conception, it is the one of which Clytaemnestra, by the same mode of reasoning, ought to have had the fullest sense; and that she had that sense, is I think evident from the word *οἰκουσιν*, which she so expressively uses in a passage which will be presently quoted. But though the Chorus cannot dramatically recognise the *μῆνις οἰκονόμος*, do inward *presentiments* tell them nothing of it? On the contrary, the nearer their beloved monarch draws to his mansion, the more their fears arise,

<sup>w</sup> Cf. Herodot. I. 183. and Ag. 349–52.

<sup>x</sup> The feelings of Clytaemnestra on this point are expressed in very metonymic language:

οὐδὲ μοι φόβον μέλαθρον ἐλπίς ἐμπατεῖν,  
ἔως τὸν αὐλὴν πῦρ ἐφ' ἔστιας ἐμῆς  
Αἴγισθος.

1409.

and when his foot has crossed the fatal threshold, the wild storm of passion within their bosoms, and the visions that flit before their eyes, tell them that all is over, and that a doom not unrighteous, as they are obliged to admit, is about to fall on their beloved lordy.

*δολία.*

HM. ὡ μοι, μοὶ, κοίταν τάνδ' ἀνελεύθερον,  
δολίῳ μόρῳ δαμεῖς

ἐκ χερὸς ἀμφιτόμῳ βελέμνῳ.

KΛΥΤ. οὐτ' ἀνελεύθερον οἴμαι θάνατον  
τῷδε γενέσθαι.

οὐδὲ γὰρ οὗτος δολίαν ἄταν  
οἴκοισιν ἔθηκε;

Ag. 1496. sq.

*μνάμων.* And was the sacrifice of such a daughter as Iphigenia ever likely to be erased from a mother's remembrance? Compare the references at once so touching, beautiful, and bitter, vv. 1504. 1532.

*μίμνει.* Even this word, unimportant in itself, makes its appearance in this impressive colloquy, and where it should do, towards its close, when the Chorus,—admitting secretly it may be to themselves, what they do not admit to Clytaemnestra— are obliged to acknowledge

φέρει φέροντ', ἐκτίνει δ' ὁ καίνων.  
μίμνει δὲ, μίμυοντος ἐν χρόνῳ Διὸς,

παθεῖν τὸν ἔρχαντα· θέσμιον γὰρ  
τοῖς ἀν γονάν ἀραιον ἐκβάλοι δόμων;

κεκόλληται γένος πρὸς ἄτα.

Ag. 1532.

There wants but one proof more of the close *σύναρθρον* between the terms of Calchas's predictions, and the terms used when those predictions are accomplished; and that should be

y In some such sense as this, I think, that difficult passage is to be understood,  
πρὸς ἐρῆκοις φρεσὺ  
τελεοφόροις δίναις κυκλούμενον κέαρ. Kl. Ag. 924.

'my heart being storm-whirled by thoughts which bring matters to that termination, to which justice requires they should be brought.' The want of dithyrambic remains leaves us without the possibility of testing all the constructional peculiarities of */Eschylus*, but among them I think may be found, not only that of joining an adjective adverbially with a participle, as above, *ἀγανά φαλνούσ* (cf. sup. p. 294. 379: also Ag. 1146. 1200.), but also of joining an adjective with a participial adjective, as sup. p. 388. *φοβερὰ ταλνόπτος*, *fearfully rising again*, and here equitably bringing things to their right termination, which in */Eschylean* doctrine, more particularly as far as murder is concerned, is, that *doing* and *suffering* should always follow each other.

a direct reference to the oracular declaration itself; and had there not been here a great *lacuna* in the play, I think even this would have been supplied. If asked for the proof, I find it in the words first addressed to the Chorus by Clytaemnestra after the verses last quoted,

*εἰς τόνδ' ἐνέβης ξὺν ἀληθείᾳ*

*χρησμόν·*

1544.

and in the fact, that here all taunt and show of fight cease on the part of the Chorus, self-conviction telling them that the arguments of Clytaemnestra are unanswerable, and that Agamemnon has suffered only what he deserved.

6. *ἀλοΐδορος*, (v. 400.) Instead of professor Scholefield's beautiful emendation, (*πάρεστι σῆγ'*, *ἄτιμος*, *ἀλλ' ἀλοΐδορος*, | *ἄπιστος ἀφεμέναν λδεῦν*,) which applies the passage to Menelaus, and leaves nothing to be required for the sense, Mr. Peile reads *πάρεστι στγᾶσ'*, *ἄτιμος*, *ἀλοΐδορος*, | *ἄδιστος ἀφεμένων λδεῦν*, bringing back the sense to Helen, of whom we had got rid, and whose presence certainly is not required for the rest of the strophe. If a nominative masculine is wanted for the verb *πάρεστι*, it is easily found in the word *φιλάροπες*, just as a meaning was derived for *ἱερὰ* out of the preceding word *πεπρωμένον*, and as an accusative *ξυμάχους* is found for *ἐπιθυμεῦν* (v. 207.) in the preceding word *ξυμαχλας*.

7. *ἀκαίρως*.

*γνώσει δὲ χρόνῳ διαπευθόμενος*

*τὸν τε δικαίως καὶ τὸν ἀκαίρως*

*πόλιν οἰκουροῦντα πολιτῶν.* 776.

In this passage we cannot agree with Mr. Peile, that the word *οἰκουρεῖν* signifies *keeping at home*, though it undoubtedly bears that sense in other passages of the Greek dramatists. *Πόλιν οἰκουρεῖν* is rather equivalent to *πόλιν οἰκεῖν* (see Passow in voc. *οἰκουρεῖν*), and the allusion appears to be to *Ægisthus*, who, by providing himself with a body guard, (Kl. Ag. 1566. and note,) was evidently paving the way for the exclusion of Agamemnon from the throne, and raising himself to it.

<sup>z</sup> Passow's explanation of the word *στιβοτ*, which precedes *φιλάροπες*, is, I think, better than any of those furnished by Mr. Peile. "στιβοτ = στιβᾶς, *Æsch.* Ag. scheint die spur zu seyn, die der Mann auf dem Lager hinterlassen hat, und Zeuge der ehemaligen Umarmungen desselben ist." We must not expect a soldier like *Æschylus* to be always very fastidious in his terms.

## 8. ἀκόρεστον.

*μᾶλα γέ τοι τὸ τῆς πολλᾶς ὑγείας  
ἀκόρεστον τέρμα.* 968.

The bishop of Lichfield writes, “*ἀκόρεστον \* τέρμα*: sic dedimus, quia deest vocula, e. g. *πως* vel *δὴ*, vel *ἄγαν*, vel *ἔφυ*: in Stanl. nullum defectus signum apponitur.” Mr. Peile adds, “Among these suggestions, the most plausible perhaps is *δή*.” I venture to say that we have nothing to do with plausibilities here; the word wanted to fill up the lacuna is *ἔφυ*, and this is said upon the authority of a subsequent chorus, (1302-13.) which not only enables us to fill up the lacuna satisfactorily, but, what is of more consequence, offers a guide for discovering the connection of ideas in this chorus, which at first sight is certainly not very clear. That Æschylus should have occasionally felt himself hampered by a Chorus, who know many things in reality, of which dramatically they are obliged to appear ignorant, and in whom affection for Agamemnon is for ever on the point of interfering with duty to the gods,—conscience telling them that their monarch's aberrations had rendered him liable to the vengeance of the latter, while affectionate wishes seek to screen him as much as possible from that vengeance,—was natural enough; and, if we may so presume to speak, this difficulty of situation here leads the Chorus to commit a little injustice against the object of their warm attachment. The preceding part of this choral strain we have more than once before noticed. Agamemnon has just entered his mansion—never more, as the sequel of the drama shews, to emerge from it—and the heart's lord, which, as we have seen, had never sat lightly on its throne within the Choral breast since the fatal transaction at Aulis, now sits heavier than ever, or rather is whirled about in such a tempest of emotions, as gives too clear a presentiment to the Troop that something fatal is about to take place. But it is less in this exposition of their feelings that we find a difficulty than in the moral reflections that follow. That these are not of a general nature, but apply expressly to the case of Agamemnon, the little chorus, to which we have just previously alluded, gives clear proof: yet how could it be said of him, as is averred in the two verses before us, that ‘doubtless

in every sense of the word, the limit of the fulness of health and wealth is an insatiable limit, for it cannot rest until it has been pushed to the utmost extreme? (Peile's translation, or rather paraphrase.) No such trait had been developed in the character of the poet's Agamemnon. Nothing can be more modest or proper than the monarch's manner or language after his return to Argos: and, to speak truth, the Chorus seem to be here abandoning their master upon no other principle than that which induced the Egyptian king to abandon his Samian friend Polycrates; viz. the belief that a continued series of prosperity of itself implied something not right on the part of the person to whom it occurred. This difficulty surmounted, the future tenor of the Choral reasoning seems to be something like the following. ' Yet why, at this particular moment, these terrible fears and sensations? Is not every thing not merely apparently safe, but even prosperous, about our beloved monarch? has he not returned as a triumphant conqueror, reverenced by his subjects as if he were a god, (infr. 1308,) and so honoured by his wife, that she is ready to pay him even divine honours?' (sup. 895 sq.) ' Alas! returns the internal monitor, the course of human life tells us, that when things appear most prosperous, then is the time for most alarm; health and disease being close neighbours, and a hidden rock most frequently striking the bark, when it is going apparently a straight and onward path. Why will not men take this into consideration, (continue the Chorus, returning to their original theme,) and instead of an insatiable thirst for more wealth, more power, more good fortune, appease the gods by abandoning part of what they already possess, and thus secure the remainder? Why should they hesitate? Treasure thus lost may by the favour of Jove and prosperous seasons, not only be replaced, but even restored twofold.' And then returns the more fearful presentiment in the Choral mind, viz. that Agamemnon is about to perish, and that though treasure lost may be recovered, blood once spilt can never be recovered. ' I could that unfold,' the Troop finally intimate, ' which would prevent the fatal deed; but dare I do it? May I without guilt interfere with the double laws of fate, that fate which belongs

to individuals, and that fate which regulates the laws of Jupiter and 'heaven'? If such interference were allowed, would Jupiter have put a perpetual caution in the way, by stopping the career of Æsculapius, him who of all men knew the right way to recover lost life? No: Agamemnon's doom is fixed, and the divine fate cannot interfere to lend assistance, otherwise my heart, forestalling my tongue, would have communicated that which would have prevented the deed now doing or about to be done!' By this train of reasoning—and we fear we have been not a little tedious in the exposition of it—the Chorus relieve themselves from the *dramatic* difficulty of interfering to avert the death of their lord, and their courage evaporates in the following *safe* reflection. 'No: though fire and flame are in my thoughts, my sorrows must vent themselves in darkness, without hope or expectation of unravelling what might be turned to his advantage.'

These are by no means the only compound privatives in the 'Agamemnon' which we had selected for observation; but time presses, and we must turn to one or two of the same form of words in the concluding drama of the trilogy.

10. ἀφόρμικτος = ἀφόρμιγκτος, that has no harp-accompaniment. *Eum.* 319. If Hercules, before the murder of his children, had to dance to the maddening flute-music of Lyssa, or personified Insanity, (cf. *Herc.* F. 881. and sup. 304.), what but flute-music must have been the accompaniment of that dreadful fury-chaunt, where madness and aberration of mind are proclaimed as the inevitable portion of such persons as incur the anger of the inexorable deities who sing it? Cf. *Æsch.* Suppl. 664.

10. ἄτρυτος.

ἐνθεν διώκουσ' ἥλθον ἄτρυτον πόδα,  
πτερῶν ἀτερ̄ ροιβδοῦσα κόλπον αγύιδος,  
πώλοις ἀκμαίοις τόνδ' ἐπιζεύξασ' ὅχον. *Eum.* 381.

\* Such in a general way (Cf. Hom. *Od.* III. 269. XI. 291, and sup. ad *ἄπωρα* *ιερό*) seems to me the meaning of the difficult passage

εἰ δὲ μὴ τεταγμένη  
μοῦρα μοῖραν ἐκ θεῶν  
εἰργε μὴ πλέον φέρειν, κ. τ. ἔ. *Ag.* 993.

Mr. Peile, after a long and learned note on the subject, translates: 'but if unalterable Fate had not restrained fate in the hands of the gods, i. e. the power of the gods, that it should lend no assistance,' and observes, 'understand the allusion to be to the very remarkable silence of the Oracles, of Calchas &c. &c. respecting the fate of Agamemnon on his return home; in consequence of which the Chorus is discouraged from giving vent to, or in any way acting upon their suspicions.'

In Scholefield's *Æschylus* I find the following notice of this passage. 'Mos notissimus Deos in machina inferendi.' BUTLER. This perhaps does not contain the whole of the learned prelate's observation on the passage; but if otherwise, I may be permitted to observe, that its right explanation depends on a source of interpretation to which English scholars have not much access; viz. those remains of ancient art, whether consisting of paintings, vases, or statuary, by which so much light is often thrown on the dramatic remains of antiquity. In a former play (Nub. 581.) an attempt was made to give a wider meaning to the word *aegis*, than English scholars are accustomed to attach to it. From the present passage it is evident that the *aegis* could be expanded like a sail, and that to intimate to Orestes, with what zeal she had hastened to his call, Minerva declares that she had not only applied horses to her carriage, but had added her *aegis* by way of sail, that *sipping in the wind with blustering noise* (*βούζδοῦσα*) it might give additional speed to her mode of travelling. This view of the *aegis* will illustrate another difficult passage in the same play, v. 284, *τίθησιν δρθὸν ἡ κατηρεφῆ πόδα*. When Minerva was seated in her car, and bent forward, as charioteers usually did, the foot was covered by the *aegis*; such was not the case when she stood upright. See Müller's Eum. p. 112.

### 11. ἄμομφος.

Δέγειν δ' ἄμομφον δυτα τοὺς πέλας κακῶς,  
πρόσω δικαίων, ἥδ' ἀποστατεῖ Θέμις. 391.

Wellauer observes: "ἄμομφον activo sensu accipiendum: sed maledicere aliis, si nihil habes, quod reprehendas, injustum est. In eadem sententia video etiam Elmsleium esse ad Eur. Med. 85." With submission, *ἄμομφον* is, I think, to be taken in a passive, not in an active sense. What is the state of the case? Minerva, like Apollo, had begun her speech with some uncourteous expressions towards the Erinyes, but the Goddess of Wisdom suddenly recollects herself, and observes, that to use foul language of others when you have incurred no reprobation from them yourself, is to act contrary to all sense of justice and propriety: Themis hates such proceedings. Cf. Eumen. 453.

## IO. ἄφθογγος.

ἄφθογγον εἶναι τὸν παλαιμνάον νόμος,  
 ἔστι' ἀν πρὸς ἀνδρὸς αἵματος καθαρσίου  
 σφαγαὶ καθαιμάξωσι νεοβήλου βοτοῦ.  
 πᾶλαι πρὸς ἄλλοις ταῦτ' ἀφιερώμεθα  
 οἴκουσι, καὶ βοτοῖσι, καὶ ρύτοις πάροις. Eum. 426.

When the suggestion occasioned by these verses was first thrown out by the present writer, (sup. 326.) he had had little me to look into, nor, in fact, has he yet found time to examine as he could wish, the interesting dissertations attached to Müller's version of the Eumenides. It was therefore with no little satisfaction that at p. 146. of those dissertations he not only found all his suspicions justified as far as the author's translations were concerned, but the writer himself acknowledging the difference between cathartic and hilastic rites, and entering into some account as to what constituted the difference between the two. Unaware of Müller's performance, the present writer had in the meantime been collecting materials for throwing some light upon this subject, hitherto he believed unexplored, but finding himself anticipated in much that he had to say by Müller, and the present notes having already run to a great length, he contents himself with making one or two brief remarks. Though no proof of cathartic or hilastic rites is to be found in the Homeric writings, several specimens of the latter are to be found in the Orphic remains, and a collateral proof may therefore be collected from those remains, that the Orphic *τελετὰ* were not cathartic of physical insanity, as I believe the Bacchic *τελετὰ* to have been, but cathartic of murder, Aristophanes for that reason classing together the two senses of *τελετὰ* and *φόνων ἀπέχεσθαι*. Second, that the epoch of all Attic cathartic and hilastic rites, whether as applied to men, houses, or lands, for they were applied to all, is to be looked for in that extraordinary outbreak of the human mind, which took place between the promulgation of the Homeric poems and the commencement of the Persian war, and more particularly in that struggle for sovereign power which occurred between the Pisistratid and Alemæonid families, and when the elder branch of the former family, with Onamacritus on

one side of him, and Thespis on the other, made those innovations in religion and the drama (if drama it might yet be called), by which he contrived to win the popular favour, and place his family on the throne ; and, considering the characters given to that family by Plato and Thucydides, it would perhaps have been as well for Athens if they had never been expelled from it. The case of Orestes stands upon a ground so different from all former murders that had been committed, that cathartic and hilaistic rites, as applied to him, must, I think, be worked out on their own peculiar merits, and from the writings of Æschylus, with the occasional application of such hints as the Electra of Sophocles, and the Orestes and Electra of Euripides supply. To those who wish to prosecute the subject further, the following references may be of use. Hom. Il. I. 472. II. 550. 667. IX. 629. XIII. 696. XV. 335. XVI. 573. XVIII. 498. XXIII. 86. XXIV. 480. Od. XIV. 380. XV. 224. Hesiod. ap. Strab. IX. 393. Op. 336. Theogon. 91. 417. Orphic. Argonaut. 29. 556. 575. 905. 1237. Herodot. I. 35. V. 47. Æsch. Sept. c. Theb. 677. 735. Suppl. 258-265. Eumen. 63. 267. 548. 622-5. Ch. 65. 91. 954. Fr. 140. (Dind.) Soph. OEd. T. 99. 1228. OEd. Col. 466. Antig. 1143. Plato Cratyl. 396, e. 405, a. 5 Leg. 735, e, d. 7 Leg. 815, e. 8 Leg. 831, a. 9 Leg. 865, a. c. 874, d. 8 Epist. 356, e. Epinom. 989, e. Dem. c. Macart. Antiphon de Herodis cæde. Id. de Choreuta. Lysias c. Andoc. 108, 1. See also Kl. Ag. p. 216. 229. Kl. Choeph. pp. 97. 219. 221, 222. Kl. Theol. 42, 43. 49. 50-1. 54. 74. 114. 115. 168. Lobeck's Aglaoph. I. 243. 275. 313. 316-17. 383. 457. 463. II. 1035. 1290-1. Welck. Tril. 50-1 472. Proclus mser. ap. Creuz. Ejusd. Comment. in Herodot. p. 348. Symbol. II. 59, 60. IV. 72.

#### NOTE I. p. 201.

In taking a view of the political opinions of Æschylus, our purpose is to proceed upon general, not upon local or temporary grounds. It is possible that in his "Seven against Thebes," the poet in his character of Amphiaraus, meant to delineate the character of his great contemporary Aristides; it is not impossible that in the construction of his "Persæ" something was done to bring the same distinguished patriot,

to whose political party Æschylus was attached (Klaus. *Æsch.* Theol. 1.), more before the thoughts of the audience, than his rival Themistocles; and no one, we think, can doubt on comparing the poet's 'Suppliant Women' with his 'Eumenides,' that a strong design is manifested in both plays to effect as close an alliance as possible between the people of Argos and that of Athens. (Welcker's *Æsch.* Tril. 376.) Such partial views as these, however, do not constitute our present object. That object is to trace chronologically, as well as we can, the growth and progress of the poet's successive opinions as to that form of government in his own country, to the first birth of which he was not only a witness, but to the very formation of which he was by his military achievements no small contributor. If we find those opinions, as I think we shall, betraying increased alarm and apprehension, in proportion as Attic Democracy proceeded in her career, we shall with the subsequent writings of Thucydides and Xenophon in the historic, of Plato in the imaginative, and Aristophanes in the comic world of letters, gain so complete a view of the effects of this form of government, as well upon the upper as the lower classes of society, in the two great questions of civil freedom and moral excellence, that it must be to sin with the eyes open, if any portion of the world allow men of small attainments, and not always the most upright principles, to precipitate it into such a form of government again. Of the seven plays of Æschylus at present in our hands, the priority in point of time is generally assigned to his 'Ικετίδες, or 'Suppliant Females.' This play—less marked it may be upon the whole than other dramas with Æschylean grandeur and sublimity, yet in some religious points of view, as we may hereafter shew, perhaps of more real importance than any other—commemorates the flight of Danaus, with his fifty daughters, from the shores of Egypt. Resolute in declining a nuptial connection with their cousins of the house of Ægyptus,—a connection which the manners of the times apparently had hitherto considered as <sup>b</sup> incestuous,—the royal maidens with

<sup>b</sup> In the Æschylean Trilogy on this subject, as I have elsewhere observed, the change of Egyptian law on this point, and the permission granted to cousins to in-

their father, make for that part of Greece, which tradition and historical records had pointed out as the place from which their family had originally sprung. Arrived at their father-land of Argos, what political institutions do they find established there? They find a monarch utterly uncircumscribed in power (Suppl. 364-9. 419.), but who, on an event of so much importance as the arrival of these strangers, spontaneously takes the sense of his people (363. 391-3. 511. 609. 940.), before he decides upon receiving them into his kingdom, with the probable consequence of thereby involving that kingdom in a dangerous war. The despotic monarch was doubtless an historic fact, of which the poet could not rid himself, the popular appeal, as, doubtless, a compliment to the spirit of his age and country, which had decided that the voice of the Many, and not of an individual, should henceforth be the paramount authority in the direction of public affairs. How many years elapsed between the exhibition of the poet's 'Suppliants' and his 'Persians' we can nowhere learn; that the latter was produced within a few years after the great naval conflict which it commemorates, is ascertained from the usual documents. A distinguished prelate, who in days when less anxious and momentous duties lay upon him, delighted the learned world with an edition of this and other plays of Æschylus, has told us, that this drama was composed solely for the purpose of pleasing the people of Athens, and gratifying their vanity (Blomf. Præfat. in Pers. p. xi.) How far this opinion is correct, we have taken another opportunity of examining, (infr. p. 404.). That so glorious an event, an event in which the poet himself had borne a most prominent part, should have formed the subject of one of his compositions without some extraordinary outbreak of poetry and patriotism, was not very likely; but that outburst once made, what are the most conspicuous features in its remaining scenes? Pity, I think, for a fallen foe, evinced by many a touching picture of suffering and privation, and a direction of the public mind to the political institutions of

termarry, was most probably announced by Aphroditi herself, in the speech evidently allotted to her in the "Danaides." Cf. Æsch. fr. 38. (Dind. ed.) See also Pausanias's Corinthiacs, l. 2. c. 19. 21. 25.

that foe, whose proceedings had so largely contributed to change their own. Darius, ‘great and good,’ (for so Æschylus delights to paint him,) and his faithful peers—a monarchical throne, in short, surrounded by aristocratical institutions—these are pictures, on which the poet casts much more than an occasional glance, and the question occurs, was the glance accidental, or had the poet found upon the Persian shore something which he already began to wish to see transplanted to his own ? One or two passages in his next play, ‘the Seven against Thebes,’ will go some way to solve the question, and an examination of subsequent plays will, I think, set it quite at rest. If, as that play intimates (1046.), a populace recently rescued from political calamities is rough and difficult to deal with, what must have been the case with a people not only saved in a most extraordinary manner from impending ill, but suddenly lifted into immense political power? If Æschylus had already lived to witness the consequences of such a change, in what speculations would a mind like his find relief and consolation? Doubtless in the formation of such institutions as those which his Persian drama had more than hinted at, and in placing at its head such a person as his ‘Seven against Thebes’ has described under the nominal character of Amphiaraus, but in whom the poet’s contemporaries, as well as posterity, have ever recognised the virtues and wisdom of the illustrious <sup>c</sup>Aristides. The ‘Prometheus Vinctus,’ which the editors place next in succession to the ‘Seven against Thebes,’ affords matter for speculation of a much higher kind than mere politics can furnish, and in such a view it will be treated hereafter. Had this play proceeded from the pen of Euripides, we should, after some surprise at the unusual vigour displayed in its composition, have unquestionably considered it as a political play, in which an odious picture of Absolutism—that Absolutism<sup>d</sup>, which every Athenian so utterly abhorred—was made

<sup>c</sup> These fine lines, though doubtless in the reader’s recollection, cannot be too often quoted :

οὐ γὰρ δοκεῖν δίκαιος, ἀλλ' εἶναι θέλει,  
βαθεῖαν ἀλοκα διὰ φρενὸς καρπούμενος,  
ἔξ ησ τὰ κεῖντα βλαστάνει βουλεύματα. 589, sq.

<sup>d</sup> This term may be substituted with much convenience, I think, for the term

still more piquant by throwing into it as many ingredients of blasphemy as could well be furnished. But will either of these suppositions accord with the general tone of Æschylean writings? If we can promise any thing with certainty in regard to antiquity, (and those most deeply conversant with its literature know on how few things connected with it we can speak with certainty,) it is that when this drama comes to be considered in its Trilogistic form, as every remaining drama of Æschylus ought to be considered, not only will both these suppositions entirely disappear, but the Æschylean Jupiter,—that magnificent creation, evolved, I think, by the poet out of the Orphic Theology,—stand forth in a new and more glorious light, our wonder and reverence largely increased for the profound depth of mind, out of which such an image of a Supreme Being and Moral Governor of the world proceeded.

We now come to that great Trilogy, which closed the poet's dramatic career at Athens, and made him henceforth a voluntary or compulsory exile from her shores; and if any doubt remained as to the political tendencies of Æschylus, an examination of the several portions of that Trilogy will presently remove it. The 'Agamemnon,' like the 'Supplices,' brings us again to the shores of Argos; but the despotic monarch has disappeared, and if we do not absolutely recognise there three estates, which one expression in the drama would almost seem to warrant<sup>c</sup>, we find at least a powerful body interposed between the monarch and the people, and during the absence of that monarch, discharging all the functions of sovereignty. And what is the character of this intermediate body, call it as we please, senatorial or aristocratic? If a deep, paternal, all-pervading anxiety for the public weal in general (521—537)—if the most devoted loyalty to their sovereign, accompanied with an uncompromising firmness when they find the acts of that sovereign at variance with the public welfare (Ag. 772—

'Tyranny,' which, in compliance with the Greek language, we are apt to use on such occasions. The Greek *Tyrant* was not unfrequently a person of as great virtues, of as much paternal regard for his subjects, and as deeply loved by them in return, as the Austrian monarch, of whom an excellent writer has recently given so interesting a picture.

<sup>c</sup> τὰ δ' ἄλλα πρὸς πόλιν τε καὶ θεοὺς,  
κοινὸν ἀγῶνας θέντες ἐν πανηγύρει,  
Βουλευεσθέντα.

sq.)—if desires moderate and well-regulated as far as external splendour and opulence are concerned,—(and age, while it deadens the taste for other pleasures, often whets the appetite for gold and show (456.)—if practical wisdom, derived from actual observation, and going for its grounds of observation as much to the smoke-stained cottage of the peasant as the princely mansion of the rich (747. 1002.)—if, above all, a perpetual recognition of and constant reference to that Almighty Being,—call him Zeus, or what we will—in whose eyes the mightiest monarch with his sparkling diadem is but on a level with the lowest drudge that sweats to do it service (60. 155 sq. 353 sq. 993 sq.)—if these and such-like traits serve to form the picture of a true aristocracy, then need not those whose destinies call them to exercise similar functions, seek for a higher model, than that which the pages of this noble poet furnish. But to proceed. The second drama in this great production afforded an opportunity of presenting a widely different picture, and such as a poet pandering to mere popular feeling would gladly have availed himself of; but to put this in its proper light will require some previous observations, and those more minute than we have yet allowed ourselves.

If the ‘Persæ’ and the ‘Agamemnon’ bear a close resemblance in some of their larger political bearings, they are not wide apart in some of smaller import. In both plays the regnant monarch is absent from his home, and engaged in foreign expeditions:—Agamemnon on the plains of Troy, Xerxes on those of Greece. The Persian monarch leaves behind him a queen-mother, the Argive king a queen-consort, and a natural question occurs, as to what political functions were assigned to these high personages? I can discover none, unless it be the custody of the royal treasure, that treasure which was evidently deposited in the royal mansion, and sealed with the monarch’s seal<sup>d</sup>. That this was the case with the Argive Clytaemnestra, the passage just referred to leaves no doubt; and if the mouth speaks from the fulness of the heart, a similar trust had been confided to the Persian Atossa: for the words *wealth* and *treasure* are for ever on her

<sup>d</sup> Cf. Ag. 592. and 887. See also on this subject Pausanias’s Corinthiacs, c. 16. and Creuz. Symbol. I. 77<sup>2</sup>.

lips. But if Xerxes found his treasure safe on his return to Susa, such was not the case with Agamemnon on his return to Argos. That treasure had with his queen's own person been consigned to one of the basest of paramours ; the purchase of a body-guard, a tyrant's first precaution, had been provided with it, and it is only necessary to read the poet's drama of the Choephoroe attentively, to see that a tyranny of the most odious kind had been established at Argos, when the action of that play commences. Is all this held up glowingly and ostentatiously by Æschylus, as a poet ambitious of popular applause at Athens would infallibly have done ? On the contrary, it is only by a careful comparison of passages, and a close induction of facts, that the establishment of such a tyranny is fully discovered. And what was the poet's motive for this reserve ? The concluding drama of the Trilogy lets us into the secret : the poet had lived long enough to see a tyranny more grinding than that of an individual making its way into his own country, and to prevent that tyranny from becoming final and complete, was the object which he appears to have had most at heart, when composing the concluding drama of this Trilogy. One barrier yet lay between such a tyranny and its completion—viz. that court of Areopagus, which, from its peculiar construction, may be designated as less the aristocracy of birth or rank, than that of virtue itself. But the progress of events required that this last security against a complete democracy should be degraded or removed, and the agents of Pericles were accordingly busy at work to effect the purpose. To call the public attention to a design rather perhaps meditated than yet put in progress, was the evident object of the Æschylean drama, the Eumenides. If oratory and poetry combined—if eloquence speaking trumpet-tongued, though in the fetters of verse—if the alternate application of menaces and promises, blessings and curses—for the blessings won from the Fury-Crew for Athens by Minerva are surely contingent on the maintenance by Athens of that particular institution, which she herself had designated as the <sup>e</sup>bulwark of the country—

\* The concluding portion of the noble address of Minerva is here inserted :

*τοιόνδε τοι ταρβοῦντες ἐνδίκως σέβας,  
ἔρυμά τε χώρας, καὶ πόλεως σωτήριον*

if all this had had its due effect, the poet's pen would have done even more than his sword had achieved, and his country might yet have been spared; but Providence had decreed otherwise: this noblest of tribunals was stript and degraded—the purpose of the most remorseless as well as the most accomplished of demagogues was answered—a few years of rampant democracy followed—and Athens, that Athens, to whom our political pity as well as our intellectual reverence is due, fell never to rise again. The present writer has been charged with treating this Queen of ancient Democracies with undue severity. He denies the justice of the imputation. He never wrote a paragraph against her, from which he did not, upon reflection, withdraw the severest parts; first, because a reverence for antiquity, even when misplaced, is often useful; and, secondly, because, in spite of her delinquencies, early recollections gave her, and still give her, a place near his heart. Drinking deeply of her noble literature, could he refuse to throw as much of a robe as possible over blemishes which other duties obliged him to expose,—duties to the young, who from the portions of ancient literature placed before them, small in extent and partially selected, cannot but form notions of antiquity, which larger reading will in no way justify? What was the effect of such limited and partial reading on his own mind he too well remembers, to quarrel with others for opinions, which but for a mere accident<sup>f</sup> that led him into wider inquiries, might still have been his own. There is that in the search and the attainment of truth, which does and ought to satisfy us for all the dreams, which it obliges us to discard; and yet there is something in the dreams connected

Ἐχοιτ' ἀν οἷον οὔτις ἀνθράπων ἔχει  
οὐτέ τέ Σκύθαισιν, οὐτέ Πέλοπος ἐν τόποις,  
κερδῶν ἄθυκτον τοῦτο βουλευτήριον,  
αἰδοῖον, οὔθυμον, εὐδόντων ὑπὲρ  
ἔγρηγροδες φρούρημα γῆ καθίσταμαι.      Eum. 670.

<sup>f</sup> The editor is spared the necessity of any egotism on the subject by a reference to Kanngiesser, who tells nearly the same tale of a similar accident to himself, and the laborious inquiries into which that accident led him. The German scholar had perhaps the advantage over the present writer of never having laid aside his ancient books; the latter had long laid aside what little he knew of ancient literature, with no intention of resuming it, when the accidental purchase of a copy of Aristophanes, of whose writings he then knew nothing, led him into researches as extensively pursued as those of Kanngiesser; and he feels at least the right to claim that those who condemn him should have gone through the same inquiries as himself previously.

with the name of Athens, which the writer could almost wish to be his own, and which, in the words of one of the most beautiful of tales<sup>2</sup>, make him sometimes ‘ wish that he had never doubted.’

NOTE L. p. 220.

The object of this note is to controvert two opinions held by a distinguished scholar<sup>a</sup>; the one, that the ‘ Persæ’ of Æschylus was written to gratify the national vanity of his fellow-countrymen; the second, that to make that gratification complete, the drama had a sort of comic termination, the Eastern monarch Xerxes being introduced in the concluding scene in torn and tattered robes, expressly for the purpose of exciting laughter. As this must be a matter of *feeling* as well as *argument*, the feeling being to be derived from the general tenor and construction of the play, we shall not hesitate to rest our first view of the matter upon the former ground, reserving the argumentative part, if such can be found, for that portion of our labours, when the ‘ Persæ,’ instead of being considered as an insulated play, will be viewed in its Trilogistic form.

In what manner an Attic audience were apprised of the dramatic exhibitions about to be submitted to them, it is now perhaps impossible to say; but considering how plays were got up at Athens, and the number of persons concerned in the operation—author, actors, musicians, singers, dancers, choregi, dance-masters—we can easily imagine that some rumour of what was in preparation would get abroad long before the day of actual exhibition came, and that public interest would be more or less generated according to the mere titles of these compositions. What then must have been the excitement, when a play was announced, the very name of which evinced that its subject was derived from one of those great conflicts which had recently placed Athens on the topmost pinnacle of fame, and more particularly among the younger Athenians, whose maiden swords had helped to gain so splendid a result? ‘ We meet, I presume, at the theatre

\* Mackenzie’s La Roche.

<sup>a</sup> Blomfield. See Prefat. in Pers.

to-morrow,' said the young Clitomachus to his cousin Clinias, as he took leave of him for the night, and in that tone of voice, which affects a little uncertainty, only to make the responsive assurance come in a more decisive tone. 'The gain of worlds would not keep me from it,' was the brief reply. Whatever might be the height of these juvenile heroes, when they betook them to their respective couches, the first blush of morning found them risen from their beds with an increased elevation of stature. Never had either worn so exalted an appearance in the eyes of the other, as at the moment which found them both at the theatrical entrances, impatient for the promised exhibition. We will not keep them waiting there. The ample theatre is filled, the orchestral door unbarred, and the Choral Troop<sup>b</sup>, fifteen it may be in number, and if so, five abreast and three deep, enter. The character of their dress declares them to be Persians; their high bearing, and it may be a splendid tiara on the head, evince them to be Persians of the highest rank. 'The robe is superb,' whispers Clitomachus to Clinias, 'and the head-gear brilliant; but—it is not dress which constitutes the *man!*' The entrance-ode (*πάροδος*) is sung, as the distinguished Troop advance towards the Thymelē, and the friends again communicate. 'A noble roll of names,' observes Clitomachus, 'and when their owners lived, it must be owned they wore them nobly; and yet—' 'There were nobler far than they, or how would so many have bit the dust upon Psyttalia's<sup>c</sup> plain as did on that occasion? Ah, my friend,' and the young Clinias grasped his kinsman's hand as he continued, 'if ten blades of barley now grow upon that island, where only one used to be seen, we all know whose sword contrived to give such additional fertility to its soil. But hush! the queen-mother has entered! She comes not indeed in usual Persian<sup>d</sup> state, and our eyes,' added he in a somewhat dissatisfied tone, 'are it seems to be balked

<sup>b</sup> Welcker (Æsch. Tril. p. 61.) and Stanley consider the Troop to have consisted in this instance of fourteen persons; viz. seven of the highest of Persian nobles and their respective attendants. We will not trouble the reader with a variety of Persian political or religious observances, into which the number *seven* enters, to corroborate this opinion: as, the seven castes into which the nation appears to have been divided, the seven Amshaspands who wait upon Ormuzd, the seven grades in Mithraic worship, &c. &c. Creuzer's Symbol. I. 702. 711. 754, &c.

<sup>c</sup> Pers. 453. sq.

<sup>d</sup> Pers. 613.

by the poet as well as our ears; but still let us listen: *our* turn will come at last.' The queen-mother speaks, and the leader of the Choral Troop rejoins; the dialogue extends itself, and still the talk is all of Persia and her sons. But a messenger arrives from Grecian shores, and brings tidings of the embattled hosts. The breath of Clinias grows thick, and Clitomachus in a stifled tone observes, 'It is coming at last,' —and it *did* come,—that glorious narrative<sup>e</sup>, which our own Nelson simplified, but could not surpass, and which would have made its auditors heroes, if it had not found them such! And now how fare our youthful colloquists? their frames tremble, their eyes dart fire, their hands grasp as it were once more the spear and shield, and while that strange madness of delight comes over them, which warriors feel, when the fight grows thickest round them, and the spilling of blood is as little regarded as the spilling of water, the cry of 'Athens! glorious Athens!' bursts spontaneously from their lips! But the excitement, vehement for the time, was but momentary; and the poet's hearers, whether young or old, soon found themselves in the hands of one, who had touched indeed a deep chord, only to strike one of a less exciting, but of a far nobler and more enduring kind. That Æschylus could, when occasion called for it, exhibit himself as a politician of the highest grade, the observations made in a preceding note have abundantly shewn; but to look upon this noble poet merely as a politician, though of the highest order, is to do him rank injustice; the born and bred of Eleusis had in him thoughts and purposes of a higher and a holier kind. Of all the persons that ever gazed upon this strange map of life, its many vicissitudes, and fitful hours of sunshine and of storm, none perhaps ever looked upon it with a more solemn and reflecting eye, whether nations or individuals were concerned, than the poet of whom we are now speaking. Though opposed to a maxim of the older times, which considered great prosperity, whether in nations or individuals, as the almost inevitable precursor of a sad reverse<sup>f</sup>, and while maintaining strongly that with both, unless some inevitable neces-

<sup>e</sup> Pers. 359. sq.

<sup>f</sup> Ag. 727. sq.

sitys intervened, prosperity and happiness might yet be companions, provided they had virtue for their associate, yet it cannot be denied that the poet's eye habitually turns from great success, whether national or individual, as if it saw in such success the almost necessary parent of insolence and guilt, while it as habitually sees in more moderate fortunes the best nurse of moral rectitude; the declaration being still more strongly made, that it is only in scenes of suffering and adversity that the true school of <sup>h</sup>wisdom is to be found, and that by bearing such trials patiently, not only is true glory acquired, but a certain portion of divinity wrested as it were away, and made part of mortality<sup>i</sup>. And was this the man to feed his countrymen with idle praises, when he saw them climbing the slipperiest heights of power, and subjected to such a fiery trial, as no nation had yet been destined to sustain? To lower the pulse of national vanity, and not to feed it—to check, and not to stimulate—was surely more consonant with the general views and habitual reasonings of such a mind as that of Æschylus. And if this reasoning be correct, when applied to a collected nation, will it mislead us, when taken as the test by which the poet's dealing with a mere individual is concerned? If misery were ever a thing for solemn reverence in the eyes of any human being, that being must have existed in the poet, whose principles and general modes of thinking we have so imperfectly described. And was it for him, again we ask, to see an object of contempt in the most remarkable instance of fallen grandeur that history had yet presented, or would he have earned his own scorn by making such a person a subject for theoretic mirth and laughter? The tattered robe, which has given rise to such an opinion was not improbably an historic fact, known at the time, though not handed down to us in existing records. It accords with oriental manners generally; it ac-

<sup>g</sup> Eum. 520. ἐκ τῶνδ', ἀνάγκας ἔτερ (si nulla intercidet necessitas. Scholof.) δίκαιος ὁν οὐκ ἀνολβος ἔσται. Cf. Ag. 747, sq.

<sup>h</sup> Ag. 169, sq. 241. Choeph. 963. (Kl. ed. and note.)

<sup>i</sup> τῷ πονοῦντι δ' ἐκ θεῶν  
δφειλεται, τέκνωμα τοῦ πότου, κλέος. Æsch. Fr. Incert. (33. ap. Scholof.)  
κρατεῖται τὸ θεῖον παρὰ τὸ μῆ  
ὑπουργεῖν πως κακοῖς. Choeph. 901. (Kl. ed. and note.)

cords still more with the temper of the individual concerned, an individual of capricious, passionate feelings, and consequently capable of violent extremes<sup>k</sup>:—but be the historic fact what it may, the dramatic one admits of little doubt:—there he stands—that son of the morning, whose height of worldly grandeur the eye but late turned giddy in contemplating, now—mean in attire, scant of attendance, and reft of the very weapons which constituted the pride of Persian warfare<sup>l</sup>:—there he stands, and as the poet, we may be sure, felt no emotion but that of deepest pity in contemplating one so fallen, so we may rest assured that in the wording of his dialogue, and the conduct of his actors, none but similar emotions would be allowed to reach his audience. Brief speech and solemn pause—clasped hand and averted eyes—the torn beard and beaten breast—all these, mixed with that wild Persian shriek, (cf. sup. p. 220.) which, even to Grecian ears, accustomed to hear joy and sorrow expressed rather by impassioned sounds than words, must have been of piercing intonation—if all these did not excite unmanly tears<sup>m</sup> in the poet's hearers, they would at least beget those feelings which it was his better object to produce—deep musings on the chequered state of human things in general—sober considerations as to their own particular lot, and, above all, the salutary reflection that strange and unexampled as had been their own recent successes, those successes might have as strange a reverse; and that if such a reverse were to be pre-

<sup>k</sup> Need we further proof of this, than the well-known story of the different emotions under which he reviewed his countless hosts; the transports of delight which the exhibition at first excited, and the bitter tears which as suddenly accompanied the reflection, that in a few years not one of the numberless thousands before him would be alive?

<sup>l</sup> Pers. 26. 30. 88. 152. 283. Cf. Arist. Vesp. 1084.

<sup>m</sup> If this view of the pathetic termination of the *Persæ* needed any further confirmation, it might be found in the poet's brief but noble drama, 'the Seven against Thebes.' A few scenes of unexampled spirit and animation, and three or four choruses of great lyric beauty, having been rapidly got through, what does the stage present to us? Two lifeless bodies, and two females bending over them; and then the very same character of pathos as that exhibited in the *Persæ*. To those accustomed to the sword, the dagger, and the bowl, as the means of excitement, all this may appear 'the tiny pathos of the Grecian stage':—to those who unite wisdom with sensibility, and do not choose that the latter should be fed and fostered at the expense of the former, all this involves quite enough of the pathetic, and perhaps something more than enough.

vented, it must be by their learning to walk humbly with their gods, and righteously with their fellow-men. Such, as far as mere feelings are allowed to decide questions of this nature, seems no unfair exposition of the purposes for which the ‘Persæ’ as a separate composition was framed by its author, and from the very peculiar circumstances under which, as we shall hereafter shew, it entered the Trilogistic form, that form will not tend to invalidate the tone of argument here used. We have only to add, that if this exposition should be found correct in itself, the first to sanction it will be the learned prelate, whose own views of the subject it has presumed to controvert; how can it be otherwise with one, the brightest ornament of that Porsonic school of literature, with whom the advancement of truth, wherever it might lead, or from whatever source it might come, was the first of objects, and the support of a reputation, however high and splendid, was merely a secondary concern?

## NOTE N. p. 223.

Nothing could be more presumptuous and absurd than for a person with a mere handful of books at his command, and without convenient access to more, to enter into direct controversy with such a scholar as Lobeck, one of those men, who seem born to grapple with libraries, and who, having dispatched labours which would exhaust a dozen ordinary men, wash their hands and cry, ‘Fie on this idle life! let me have work!’ But while disclaiming any such intention as this, (which he knows must end in his own confusion,) the editor claims a right to think for himself upon the matter, and with Herodotus and Nonnus in his hand, to drop upon such spots in the old world as he thinks best suited for studying the Bacchic character in its different phases, and perhaps of supplying one or two important omissions, which the modern Aglaophamus has contrived to make on Bacchic as well as Eleusinian rites. His present object is merely to point to a misrepresentation, (and those who know what it is to have unwillingly misrepresented one, from whom they have derived equal instruction and amusement, will easily conceive

his anxiety to apologize for it), which occurs in a preceding page (223.) Instead of the words 'some grounds' in that page, the reader is requested to read 'more grounds': the mistake made was not observed, till, in technical language, the sheet in which it occurs had been worked off.

## ADDITIONS.

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The present Volume was in a forward state for publication in June last; but circumstances, unnecessary to mention, having occurred, which induced the editor to suspend the operations of the press for some months, he has taken advantage of the interval to give a few additional illustrations.

INTRODUCT. p. xc. Since the above was written, the Editor has had an opportunity of perusing, but more hastily than he could wish, Höck's work on Crete, a work to which the learned writer has dedicated almost the whole of his life. Höck has entered largely into the subject of Cretan colonization, but I have not yet found the particular information which I sought, and which it was perhaps beyond the author's power to give, viz. whether the comic drama originated in Sicily or Greece. If the present writer on one or two points finds himself diametrically opposed to the author of this highly valuable work, it is gratifying to him to see on how many they concur. The point on which, as far as his perusal has yet gone, he finds himself most at variance with the learned writer is the nature of Cretan Zeus-worship, which Höck considers to have been of a wild <sup>a</sup>orgiastic nature, derived from Phrygia into <sup>b</sup>Crete. The worship of the Cretan Cronus, he considers, like myself, to have been of the same nature as the <sup>c</sup>Moloch worship of Canaan; and the learned writer gives numerous references to prove,

<sup>a</sup> "Zeus war auf Kreta, wie in Arkadien und Dodona, Naturgott, das heißt Production und Leben in der Natur, wie alle auffallenden Erscheinungen in der Aussenwelt wurden von ihm abhängig gedacht." I. 238. See also I. 7. 163. 174. 197. 139. III. 302.

<sup>b</sup> As some confirmation of my own opinion of the *Semitic* origin of this worship, I might beg the reader to consider the characters of Minos and Rhadamanthus as depicted in Höck's volumes, and observe how often his observations remind us of the intercourse of the Jewish legislator with the Jehovah of the Sacred Writings. See more particularly, II. 186. 189. 192. 198. 200.

<sup>c</sup> II. 70-1-3-4. 92. 107. See also I. 236-7-9 Cf. Creuz. Symb. II. 14. 87. I. 259. 370. 266-7.

that human sacrifices were offered to this bloody deity in both countries. Höck is of opinion that Astarte and <sup>d</sup>Europa were one and the same person (I. 90, sq. II. 69. 75.) : that the latter belonged to moon-worship is in fact pretty well decided by the beautiful engraving which Höck gives from an ancient vase, in which Europa, in a star-spangled robe, appears seated on a steer, (the latter represented with great power,) while a winged Eros, with a roguish smile, is holding over her the flammeum, or veil of a newly-married bride. The author has entered largely into the subject of the fine arts as they existed in Crete, and if the reader finds much fuller details on the subject of Cretan <sup>e</sup> music and dancing than our own purpose admitted, he will find nothing, I believe, at variance with what has been stated in the Introductory Matter on those points; the merits or demerits of the theory, which those remarks were meant to substantiate, resting, as far as he is aware, exclusively with the present writer. To the testimonies of ancient authors given in the Introduction respecting the extraordinary fertility of soil and beauty of climate in Crete, Höck has, besides additional testimony from the ancients, given that of modern travellers, as Sieber, Torres y Ribera, Savary, &c. Many more references might be given to this learned work, did space and time allow; but the subject is here closed with drawing the reader's attention to the following circumstance. Höck, considering Pieria as the original home of the Muses and of Bacchic rites, proceeds to bring the former by means of wandering Thracians to mounts Parnassus and Helicon, and from thence to Attica, appealing to Müller's *Orchomenos* as decisive authority on this point. (III. 171.) I have had no opportunity of seeing the latter work, but know too well the powers of its writer, to venture to differ from him without the greatest deference. It is in such a spirit of deference that I ask, whether this is not to confound two bands of Muses, which ought to be kept distinct; viz. the Muses, who accompanied the pure Apollo-worship, as it travelled along the northern regions of Asia and Europe, till both came down into Greece, and the Bacchic Muses, whom with Bacchic rites Cadmus brought by sea into Bœotia, the latter spread-

<sup>d</sup> Höck, as well as Buttmann, consider the word Europa to be Oriental in its form, the Asiatics thereby implying the land towards the evening (Ereb), or west. I. 88.

<sup>e</sup> For the author's opinions on flute-music, see more particularly III. pp. 357-8. 362-5. 376-7. 381-2-3-4-5-6-8-9: for contests between harp and flute, I. 229. III. 150. On the use of the flute in mournful songs, cf. Höck III. 386. and St. Matth. ix. 23.

ing from thence, and not from Pieria, into other parts of Greece; Sicyon and Argos it may be having been provided with them by still <sup>f</sup>earlier Phœnician settlers?

Page lxxii. Zagreus. Höck. I. 173, 242. ‘Was wir vom Kretischen Dionysos wissen, gehört grössentheils dem Geheimdienst an und betrifft den mystischen Zagreus.’ III. 180.

Page ci. Onomacritus. Höck III. 318. As a collector and arranger of Dionysiac legends, &c. Cf. III. 18. 49. 190. 201.

Verse 2. θεώμενοι. Dem. Mid. 586, 16. ὑμῶν οἱ θεώμενοι, τοῖς Διονυσίοις εἰσιόντα εἰς τὸ θέατρον τοῦτον ἐσυρίπτετε.

9. σκενοφόροι. Cf. Lobeck's Aglaoph. II. 1326.

18. Διόνυσος. Among other derivations of this word may be mentioned the Indian, which deduces it from δεῦνος, and Νύσα, *king of Nysa*. ‘Langlès belehrt uns (in den Recherches Asiatiques, T. p. 278, sq.) dass die Indier ihrem Schiwa oder Bacchus das Epitheton *Devanichi* oder *Dionichi* gaben, womit sie ihn als Gott und König von Nicha oder Nichadabara (Stadt der Nacht) bezeichnen, welches nichts anders als das Nysa und der Dionysus der Griechen sey.’ Creuz. Symb. III. 124.

19. ὁχούμενος. Aesch. Pers. 45. ἐπόχους πολλοῖς ἄρμασιν. 54. νυῶν ἐπόχους. Dem. 558, 16. ἐπ' ἀστράβῃς ὁχούμενος. 570, 5. ἵππαρχον, ὁχεῖσθαι διὰ τῆς ἀγορᾶς ταῖς πομπαῖς οὐδὲ δυνάμενον.

23. ὄνος. Eratosth. Catast. II. λέγεται Διόνυσον καὶ “Ηφαιστον καὶ Σατύρους ἐπὶ ὄνων πορεύεσθαι, (quoted in Welcker's Nachtrag, p. 298. See also the same work, p. 300.)

32. βαδίζων εἰμὶ=βαδίζω. Aeschyl. Prom. Vinct. 502. χροὶαν τίνα | ἔχοντ' ἄν εἴη δαίμοσιν πρὸς ἡδονήν. Ag. 654. καὶ νῦν ἐκείνων εἴ τις ἐστὶν ἐμπνέων. 1017. ἀλλ' εἴπερ ἐστὶ μὴ . . . φωνὴν βάρβαρον κεκτημένη. 1149. καὶ μὴν ὁ χρησμὸς οὐκετ' ἐκ καλυμμάτων | ἔσται δεδορκώς. 1170. θαυμάζω δέ σου . . . κυρεῖν λέγουσαν. Perhaps some such verses as 180. 280. 412. 540. in the Agamemnon, &c. are elliptical examples of this construction. Cf. Soph. Phil. 412. 444. 459. 544. 1199, &c.

42. On Hercules with the lion-skin and female robe, see Creuz. Symb. I. 349: also III. 127. 192. 351.

43. Aelian. Hist. Animal. XII. 34. p. 400. Schneider. Τενέδιοι δὲ

<sup>f</sup> Höck, after observing that the Parian Marble settles the arrival of Cadmus in Greece at 1519. B. C., adds: ‘Aber aus mehrern Umständen wird wahrscheinlich, dass Phœniker schon früher wie mit den Küsten Kleinasiens so auch mit einzelnen Theilen von Hellas bekannt wurden.’ L. 69. With regard to Bacchic worship in Sicyon, see the curious passage in Pausanias (Corinth. 7.), and cf. Creuz. Symb. III. 109. The Bacchic rites introduced into Sicyon by the *Theban Phanes*, appear to me to have been an innovation on preceding Bacchic worship.

τῷ πάλαι ἀν (alii τὸ παλαιὸν) ἀρίστην Διονύσῳ ἔτρεφον κύουσαν βοῖς,  
τεκοῦσαν δὲ ἄρα αὐτὴν οἰαδήπου λεχὼ θεραπεύουσι· τὸ δὲ ἀρτιγενὲς βρέφος  
καταθύουσιν, ὑποδήσαντες κοθόρρους.

48. Galen. de Simpl. Med. VII. c. 1. p. 181. T. XIII. Charl. μυστηρίων βίβλους ἐτόλμησαν ἕνοι τῶν ἀμύτων ἀναγυνώσκειν, ἀλλ' οἱ  
ἐκείνοις ἔγραψαν οἱ γράψαντες. Dem. 313. 14. τῇ μητρὶ τελούσῃ τὰς βίβλους  
ἀνεγίνωσκες. Marinus de Proclo, c. 20. p. 17. ἀνεπλήρουν τοὺς  
ὑμνους καὶ τῶν Ὀρφικῶν ἐπῶν τὰ πλεῖστα· καὶ γὰρ ταῦτα ἔστιν ὅτε παρέ-  
τες ἀνεγυνώσκομεν.

49. On the defeat of Bacchus by Perseus, in other words the  
triumph of the purer sun-worship of Apollo, originally introduced  
into Argos by Inachus and Danaus, see Pausanias's Corinthia, c.  
22, 23: see also Creuzer's Symbol. III. 161. 8. August. Civ. XVII.  
c. 12. 'Aliqui sane et victimum scribunt Liberum et vinctum, non-  
nulli et occisum in pugna a Perseo, nec ubi sepultus fuerit, tacent.'

60. II. XVI. 159. ἔλαφον . . δάπτουσιν.

73. Eurip. Palam. fr. 10. διεκαδώνισε.

75. Plut. Symp. I. VIII. Proœm. p. 340. παρ' ἡμῶν ἐν τοῖς Ἀγρια-  
νίοις τὸν Διόνυσον αἱ γυναῖκες ὡς ἀποδεδρακότα ζητοῦσιν, εἴτε παιῶνται καὶ  
λέγουσιν ὅτι πρὸς τὰς Μούσας καταπέφενυται καὶ κέκρυπται. Cf. Soph. El.  
986-7.

76. Plat. Gorg. 527, a. χασμήσει καὶ πλεγμάσεις οὐδὲν ἥπτον ἢ ἐγὼ  
ἐνθάδε σὺ ἔκει. Plat. Cratyl. 403, d. διὰ ταῦτα ἄρα φῶμεν ... οὐδένα  
δεῦρο ἐθελῆσαι ἀπελθεῖν τῶν ἔκειθεν, οὐδὲ αὐτὰς τὰς Σειρῆνας, ἀλλὰ κατα-  
κεκληῆσθαι ἔκεινας τε καὶ τοὺς ἄλλους πάντας· οὕτω καλούσις τινας, ὡς ἔσκει,  
ἐπίσταται λόγους λέγειν ὁ "Λιδῆς κ. τ. ἐ." On the mystic application of  
the passage, see Creuzer's Comm. in Herodot. p. 347. Job i. 21.  
'Naked came I out of my mother's womb,' and naked shall I re-  
turn *thither* (pointing to the earth). Cf. Soph. Aj. 855. 1365.

88. Herodot. V. 67. Κλεισθένης δὲ χορούς μὲν τῷ Διονύσῳ ἀπέδωκε,  
τὴν δὲ ἄλλην θυσίην τῷ Μελανίππῳ.

94. Dem. c. Mid. 554, 23. ὄμρύων κατ' ἔξωλειας μηδὲν κατ' αὐτοῦ  
πρὸς τὴν βουλὴν εἰρηκέναι φαῦλον.

100. On the Egyptian Hercules or Gigon, as a *table-god*, see  
Creuzer's Symbol. II. 510.

114. Orph. Argon. 241. δουρατέστι φάλαγξι καὶ εὐστρέπτοισι εἰ-  
λωσιν.

116. Orph. Argon. 266. ἐπίσπεο δ' αὐτε ταλάσσης | Παρθενίης ἀγρα-  
πούς.

135. On the subject of the Attic Theseus, see Creuz. Symb.  
IV. 108. sq.

138. Themistius, quoted by Lobeck (Agl. I. 120.), ελεύθερος γεγονώς—έστεφανώμενος δρυγάζει καὶ σύνεστιν δσίοις καὶ καθαροῖς ἀνδράσιν, τὸν ἀμύντον ἐνταῦθα τῶν ζώντων ἀκάθαρτον ἀφορῶν ὅχλον ἐν βορβόρῳ καὶ ὁμίχλῃ πατούμενον.

145. On the Pyrrhic dance, see Athen. XIV. 630, d. sq.: also Höck I. 213. III. 353.

148. Herodot. IV. 79. ἐπει τε δὲ παρήτε σὺν τῷ θιάσῳ ὁ Σκύλης. See also Creuzer's Symbol. III. 185.

149. Dem. c. Mid. 519, 10. θύρυσον καὶ κρότον τοιοῦτον ὡς ἂν ἐπαινοῦντές τε καὶ συνησθέντες ἐποιήσατε. 586, 21. ἐκροτεῖθ', ὅτε προύβαλδομην αὐτὸν ἐν τῷ δῆμῳ. Herodot. II. 60. καὶ τὰς χεῖρας κροτέοντι.

176. Servius ad Aen. VI. 392. Lectum in Orpheo est, quod quando Hercules ad inferos descendit, Charon territus statim eum recepit, ob quam rem anno integro in compedibus, &c.

177. See Lobeck's Aglaoph. I. 634.

179. Orphic. Argon. 41. Ταίναρον ἥνικ' ἔβην σκοτίην ὄδόν.

207. Herodot. II. 146. μῦν δὲ Διόνυσόν τε λέγουσιν οἱ "Ελληνες, ὡς αὐτίκα γεννόμενον ἐς τὸν μηρὸν ἐνερράφατο Ζεὺς, καὶ ἥμεικε ἐς Νύσσαν τὴν ὑπὲρ Αἴγυπτον ἐοῦσαν ἐν τῇ Αἰθιόπῃ. Apollodor. III. 4. 3. Διόνυσον δὲ Ζεὺς εἰς ἕριφον ἀλλάξας, τὸν "Ηρας θυμὸν ἔκλεψε· καὶ λαβὼν αὐτὸν Ἐρμῆς πρὸς Νύμφας ἐκόμισεν ἐν Νύσῃ τῇσι Ἀστας κατοικούσας, ὃς ὑστερον Ζεὺς καταστερίσας ὠνόμασεν Ὑάδας. See also Creuz. Symb. III. 121-2. IV.

197. 237. Höck III. 171. 2. 6.

212. Aristides in Eleus. p. I. 256. κοινὸν τι γῆς τέμενος ἡ Ἐλευσίς καὶ πάντων ὅσα θεῖα ἀνθρώποις, ταῦτα φρικωδέστατον καὶ φαιδρότατον. 'Quo sensu Pyrasus Cereris τέμενος dicatur, veteres ambigunt: sed Spercheo suum constat in Helladē τέμενος βαμός τε θυήσις. II. XXIII. 144.' Lobeck Aglaoph. I. 258. Plut. Thes. 23. ἐξηρέθη δὲ καὶ τέμενος αὐτῷ (Αἴγει Müll.).

219. οὐδὲν ἀλλο ἦ. See on this formula Wellauer ad Pers. 205.

225. On the Dithyramb, see Creuzer's Symbol. III. 130. In a note the learned writer refers to TIMKOWSKY 'de Dithyrambis eorumque usu apud Græcos et Romanos Commentatio,' (Mosquæ 1808.)

284. On the Empusa, cf. Lobeck's Aglaoph. I. 121. 223. 284. Creuzer's Comment. in Herodot. 267.

295. 'γαλήνη minime de inertī tranquillitate, sed de letissimo maris nullo vento agitati adspectu.' Klaus. ad Aesch. Ag. v. 684.

304. Herodot. II. 48. προηγέεται δὲ αὐλός· αἱ δὲ ἐπονται ἀείδονται τὸν

*Διόνυσον.* Non. Dion. XLVII. 22. καὶ Φρυγίοις αὐλοῖσιν ἐπέκτινε  
αὐλὸς Ἀθήνης.

305. *μυστικός.* Lobeck, who delights in lowering as much as possible the value of the Eleusinian Mysteries, gives the following definition of the word: ‘Mysticum igitur non solum illud dicitur, quod in mysteriis proponitur, (qua una exceptione excluduntur pleraque, quae pro mysteriis, et quae contra dici solent,) sed quidquid difficiliorem intellectum speciemque secreti habet, sive a natura ipsa involutum est, sive reconditis quibusdam continetur doctrinis, seu ob verborum obscuritatem majorem minoremve pro captu abundantium.’ Aglaoph. I. 85. A few verbal illustrations of the word are here added: Plut. Vit. Phocion. 28. τὰς μυστικὰς κοίτας. Schol. Nicandr. Alex. 217. Κερνοφόρος ἡ τοὺς μυστικοὺς κρατῆρας φέροντα λέρεια· κέρνους φασὶ τοὺς μυστικοὺς κρατῆρας, ἐφ' ὧν λύχνους τιθέσθι. Schol. Pind. Isthm. VII. 3. πάρεδρον Δήμητρος εἴπε τὸν Διόνυσον εἰπά μὲν τὸν μυστικὸν λόγον διτὶ παρεδρεύει αὐτῇ ὁ ἐκ Περσεφόνης γεγονός Ζαγρέως Διόνυσος· κατὰ δὲ τὸν φυσικὸν, ἐπειδὴ τῇ ἔηρᾳ τροφῆ, ἡ ἀνάκειται τῇ Δήμητρι, παρέπεται ἡ τοῦ οἴνου χρῆσις. Gregor. Naz. Or. IV. 127, c. κατάβαλε τὸν Τριπτολέμους σου καὶ τοὺς Κελεοὺς καὶ τοὺς μυστικοὺς δράκοντας.

306. II. XXII. 191. καταπτήξας ὑπὸ θάμνῳ.

316. On the λειμῶνες ἄδον, see Creuz. Symb. IV. 282.

325. Pausanias II. 22. ἀφιᾶσιν ἐς τὸν βόθρον καιομένας λαμπάδας κόρη τῇ Δήμητρος.

326. Herodot. II. 47. Σελήνη δὲ καὶ Διονύσῳ μούνοισι, τοῦ αὐτοῦ χρόνου, τῇ αὐτῇ πανσελήνῳ, τοὺς ἵς θύσαντες, (Ægypti sc.) πατέονται τῶν κρεῶν. Clemens Admon. p. 25. Βούλει καὶ τὰ Φερρεφάττης ἀνθολόγος διηγήσωμαι καὶ τὸν κάλαθον καὶ τὴν ἄρπαγὴν καὶ τὸ σχίσμα τῆς γῆς καὶ τὸς ἵς τοῦ Εὐθουλέως τὰς συγκαταποθείταν θεαῖν, δὲ ἡν αἰτίαν ἐν τοῖς Θεσμοφορίοις μεγαρίζοντες χοίρους ἐκβάλλουσι. Lobeck (Aglaoph. II. 831.) reads μεγάροις ζῶντας χοίρους ἐμβάλλουσι, and adds—‘Hujus instituti qui causam reddere voluerunt, commenti sunt illum λεπόν λόγον, a Clemente relatum, cuius haec est sententia, μέγαρα ista esse simulacra chasmatis Ditis impetu patefacti, in quod et Divæ descendissent et Eubulei porcelli præcipites acti essent duraturo ad posteros exemplo.’ On swine, as connected with religious worship, see further Creuz. Symb. IV. 178. 182. Höck III. 283.

328. Lobeck, who considers the mystic ἐποπτεία to have consisted in little more than a view of the sacred images in the temple, adverts to this verse (with what propriety the reader is left to judge) in a piece of reasoning too long for insertion here. Cf. Aglaoph. I. 59.

330. Ἰππαν κικλήσκω Βάκχου τροφὸν, εὐάδα κούρην,  
μυστιπόλον τελετῆσιν ἀγαλλομένην Σάβου ἄγνοῦ,  
νυκτερίοισι χοροῖσιν ἐριθρεμέταο Ἰάκχου.

Orph. h. 49.

See also Lobeck. in Agl. II. 822.

341. Eurip. Bacch. 488. πᾶς δαναχορεύει βαρβάρων τάδ' ὅργια. Add  
1151. Soph. OEd. T. 1094. Antig. 1153, &c.

342. ταυροφάγον. See on this epithet Creuz. Symb. IV. 109.

Ib. τελεῖν. Themist. Orat. XXVIII. 342, a. ἔφοιτων δὲ (Socrati) ὑπὸ φιλανθρωπίας καὶ Ὀλυμπίᾳς καὶ Ἰσθμοῖς καὶ εἰς Αἴγυναν καὶ εἰς Ἐλευσίνα καὶ ἐτελοῦντο καὶ αὐτὸι Μητρὶ τῶν θεῶν [ὄμοια] τοῖς πολλοῖς (see Aglaoph. I. 15.). Plat. Euthyd. 277, d. ποιεῖτον δὲ ταῦτον ὅπερ οἱ ἐν τελετῇ τῶν Κορυβάντων, ὅταν τὴν θρόνωσιν ποιῶνται περὶ τοῦτον ὃν ἀν μέλλωσι τελεῖν. καὶ γὰρ ἕκει χορεῖα τίς ἔστι καὶ παιδιά, εἰ ἄρα καὶ τετέλεσαι καὶ νῦν τούτῳ οὐδὲν ἄλλο ἢ χορεύετον περὶ σε . . . ὡς μετὰ τοῦτο τελοῦντε. Plut. Fr. de An. VI. 2. 726. ὅταν ἐν τῷ τελευτῶν ἥδη γένηται, τότε πάσχει πάθος οἷον οἱ τελεταῖς μεγάλαις κατοργαζόμενοι, διὸ καὶ τὸ ρῆμα τῷ ρήματι καὶ τὸ ἔργον τῷ ἔργῳ τοῦ τελευτῶν καὶ τελείσθαι προσέοικε. Chrysost. Or. de S. Babyl. in Jul. II. p. 558. κακουργὸν καὶ γόντες καὶ λοιμοὶ οἱ ταῦτα τελοῦντες εἰσι. Pausanias IV. 14. οἱ τοῦ γένους τῶν λερών καὶ θεαῖς ταῖς μεγάλαις τελοῦντες τὰ ὅργια. On the connexion between the words τελεῖν and τελευτῶν, see Creuz. Symb. IV. 189.

343. βωμολόχος. See Lobeck's Agl. II. 1035.

356. Posidippus ap. Athen. IX. 377, b. κορύβαντες, αὐλοί, πανυχίδες, ἀναστροφή.

364. Herodot. II. 156. Ἀπολλωνα δὲ καὶ Ἀρτεμιν, Διονύσουν καὶ Ἰστος λέγουσι εἶναι παιδας· Λητοῦν δὲ, τροφὸν αὐτοῖσι καὶ σφωτειραν γενέσθαι. Cf. Lobeck's Aglaoph. II. 980.

371. Orphic Argon. 10. φρικώδεα κῆλα πιφαύσκω | θνητοῖς ἀνθρώποισι, ἀχείματα δ' ὅργια μύσταις. Pausanias P. I. c. VI. n. 32. παρὰ Ὁμήρου Ὀνομάκρτος παραλαβὼν τῶν Τιτάνων τὸ ὄνομα, Διονύσῳ τε συνέθηκεν ὅργια καὶ εἶναι αὐτοὺς τῷ Διονύσῳ τῶν παθημάτων ἐποίησεν αὐτοργούς. (Aglaoph. I. 671.)

380. ταυνία. See on this subject Creuzer's Dionysus, p. 215. Symbol. II. 358. With the dramatic proceedings at the bridge Cephisus, compare what is said of the dramatic proceedings at the Hindoo feast of Rama. Creuz. Symb. I. 609-10.

430. Dem. 586, 27. μετὰ πολλῆς ἀσφαλείας τὸ λοιπὸν διάγειν.

436. Dem. 577, 20. λυπεῖσθαι τὴν θρασύτητα καὶ φωνὴν καὶ τὸ σὸν σχῆμα.

437. Whether there were two or three judges in hell, see Creuz. Symb. IV. 101.

Ib. Incert. Auct. ap. Stob. Eclog. I. p. 68. Ἡρακλέος κρατεροῦ (κρατοῦ Heeren), ὃς γὰρ ἐκάθαρεν ἄπασαν. ΠΤΟΥ. ὅρτυξ ἔσωσεν Ἡρακλῆ τὸν καρτερόν.

440. Pausanias III. 25. "Ομηρος (πρῶτος γὰρ ἐκάλεσεν ἀδου κίνα) οὐτε ὄνομα ἔθετο οὐδὲν, οὐτε συνέπλασεν ἐς τὸ εἶδος· οἱ δὲ ὑστερού ὄνομα ἐποίησαν Κέρβερον. On the abstraction of Cerberus from hell, see Pausanias's Corinthiacs, c. 31.

444. On Egyptian modes of thinking, as connected with the Acherusian lake, Charon's boat, &c., see Diodorus I. 96. Creuzer's Comment. in Herodot. 106, sq. 339, sq. 398. Symb. I. 411-14. 428.

446. Herodot. IV. 9. ἐνθαῦτα δὲ αὐτὸν (Herculem sc.) εὑρεῖς ὁ ἀντρῷ μεξοπάρθενόν τινα "Ἐχιδναν διφύει· τῆς τὰ μὲν ἄνω ἀπὸ τῶν γλουτίων, εὖναι γυναικός· τὰ δὲ ἔνερθεν, ὄφιος.

448. Ταρτησία. From a long and important note in Gesenius (II. 862.) I extract the following passages: 'Tartessus, the proper name of a city and country in Spain, the most celebrated commercial town in the west, to which the Hebrews and the Phoenicians traded.' ... 'The Greek name Ταρτήσσος proceeds from שְׁרַשְׁתָּה, the harder Aramaic pronunciation of the word, but the orthography with σ was also known to the Greeks, for in Polybius and Stephanus Byzantinus Ταρσήσιον occurs synonymous with Ταρτήσσος.' See also on this subject Quart. Review, No. CXXVI. p. 290. On the colonies formed by Tarshish, the second son of Javan, see Wells's Geograph. I. 71-3. Orph. Argon. 1248. κῦμα διαπρήσσοντες ἀντόμα Ταρτησσοῖο | ικόμεθα.

506. Orph. Argon. 561. τοίχων ἔνθα καὶ ἔνθα παρακλιδόν ὑπνώσατε.  
625. βάντες ὑπὲρ τοίχου. Add 1100. 1159.

523. II. XVII. 67. χλωρὸν δέος.

599. Eur. Bacch. 504. αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σώφροσι.

618. 'καὶ δὴ, *tum sane*, significat ipsum sibi aliquid objicere.' Klaus. ad Aesch. Choeph. v. 544.

649. Non. Dion. XLVII. 31. ἀνέκλαγεν Ἀτθίς ἀηδάν· | καὶ Ζεφίρον λάλος ὅρνις ὑπωροφίην χέει μολπήν.

677. νίτρον or λίτρον. See Creuzer's very interesting account of the process of making a mummy. Comment. in Herodot. p. 41.

702. Scholiast. ad Pindari Isthm. VI. 10. τὸν δὲ τρίτον κρατῆρα Δίος σωτῆρος ἔλεγον.—τὸν μὲν γὰρ πρῶτον Δίος Ὁλυμπίου ἐκίρνασαν· τὸν δὲ

δεύτερον ἥρωαν τὸν δὲ τρίτον Διὸς σωτῆρος. καθὰ καὶ Δισχύλος ἐν Ἐπιγόνοις

Λοιβᾶς Διὸς μὲν πρῶτον ὡραίου γάμου  
Ἡρας τε.

εἰτα

τὴν δευτέραν γε κράσιν ἥρωασιν νέμω.

εἰτα

τρίτον Διὸς σωτῆρος εὐκταίαν λιβα.

On the Jupiter Soter, see also Creuz. Symb. III. 218.

714. Orph. Argon. 109. οὐ γάρ ἄτιμοι | ικεσίον Ζηνὸς κοῦραι Λίται.

Ib. Plat. 9. Legg. 881, d. ἀρᾶ ἐνεχέσθω Διὸς δμογνίου. 5 Legg. 729, c. θεῶν δμογνίων κοινωνίαν . Julian. Orat. II. 86. ἀδελφοῖς εὕνους καὶ αἰδούμενος δμογνίους θεούς.

733. Herodot. III. 144. τῶν Περσέων οἱ πλείστου ἄξιοι θρόνους θέμενοι, κατεναντίον τῆς ἀκροπόλιος ἔκατέατο.

742. Apollodor. III. 4. 2. Κάδμος, ἰδὼν ἐκ γῆς ἀναφυομένους ἄνδρας ἐνόπλους, ἐπ' αὐτοὺς ἐβαλε λίθους· οἱ δὲ, ὑπ' ἀλλήλων νομίζοντες βάλλεσθαι, εἰς μάχην κατέστησαν. Diod. I. 91. διωκόντων τῶν συμπαρόντων καὶ λίθοις βαλλόντων ἔτι δὲ καταρωμένων. Herodot. V. 67. ἡ δὲ Πυθίη οἱ χρῆ φᾶσα, “Ἄδρηστον μὲν εἶναι Σικυωνίων βασιλέα, ἐκεῖνον δὲ λευστῆρα” (worthy to be stoned). See also Lobeck's Aglaoph. I. 676, sq. Eur. Bacch. 1094. πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους ἔρριπτον.

745. Aesch. Suppl. 738. ἦγε δ' ὁμφάλην οὐρανίαν.

784. II. XVII. 98. ὅππότ' ἀνήρ ἐθέλει πρὸς δαίμονα φωτὶ μάχεσθαι.

787. II. XVII. 136. πᾶν δέ τ' ἐπισκύνιον κάτω ἔλκεται, δόσσε καλύπτων.

p. 166. Orph. Argon. 76. μεῖλιχον ἐκ λασίων στέρνων ἀνενείκατο φωνήν. II. XVI. 554. Πατροκλῆς λάσιον κῆρ.

p. 175. On the Hebrew expression 'to open the gates of the mouth,' see Gesenius II. 663. See also Micah vii. 5.

812. 'Ac primum ipsum nomen Typhonis antiquitus *Teu-phon* scriptum conjicit Jablonski (Panth. Aegypt. III. p. 97. Vocc. p. 354.), quod nil aliud declareret, quam ipsum *ventum malignum ac noxivum*.' Creuz. Comment. in Herodot. p. 290. Cf. Symbol. I. 321.

825. Aesch. Pers. 577. στένε καὶ δακνάζον.

846. II. XVI. 207. γῦν δὲ πέφανται φυλόπιδος μέγα ἔργον.

852. Eurip. Troad. 895. τί δ' ἔστιν; εὐχᾶς ὡς ἐκαίνιτας θεῶν.

854. For Orphic notions on *ailithr*, see Lobeck's Aglaoph. II. 912. 914. Creuz. Symbol. III. 301.

856. Isoc. 229, a. Ὁρφεὺς δὲ, διαίσπασθεὶς τὸν βίον ἐτελεύτησεν. Gaudentius: τῶν ἀρμονικῶν λόγων ἀπτόμενος.

871. To the above instances of Æschylean imagery, add (perhaps) Ag. 469. πιθανὸς ἄγαν δὲ θῆλυς ὅρος ἐπινέμεται | ταχύπορος. Passow renders ἐπινέμεσθαι, *to allow a herd of cattle to pasture on a strange soil.* (Cf. Eurip. Bacch. 734. and Ag. 1123. In this latter verse Schutz considers ὅροι ὅδοῦ to be a poetic pleonasm for ὕδοι: something more, and in a metonymical sense, appears to be implied. The Attic ὅροι, like little boundary marks, which may occasionally be seen in by-places in Germany, had probably often some word of good omen upon them, a farewell, a pious ejaculation, &c. Cassandra's prophetic ὅροι are of a reverse kind, viz. *κακορήμονες.* Cf. Ellendt's Soph. Lex. v. βάθρον. For metonymies more certain, as *naut.*, see Eum. 132., *artif.* 13. *pastoral*, 955. *archery*, Suppl. 467. 583. *mus.* τὸν δὲ ἡμίοπον (αὐλὸν sc.) καὶ τὸν ἔλασσον ταχέως δὲ μέγας καταπίνει. Æsch. Ixion fr. 4. (Athenæus IV. 182, c. εἰσιν δὲ οἱ αὐλὸι οὐτοι (ἡμίοποι sc.) ἔλασσονες τῶν τελείων. Αἰσχύλος γοῦν κατὰ μεταφορὰν ἐν ἱξίου φησί τὸν δὲ ἡμίοπον κ. τ. ἐ.) Metonym. in single words: Eum. 20. 451. 601. 604. 885. (Müll.) Ag. 43. 81. 438. 463.

874. Perhaps some allusion is meant to those wild Scythian tribes, Hyperborei, Gryphi, Arimaspi, Issedones, Cimmerii, Androphagi, Alazones, of whom Æschylus apparently as much loved to talk as Herodotus (V. 13. 17, 18, &c.).

889. βόεια. Æsch. Prom. Vinct. 415, sq. (Dind. edit.) Αἰσχύλον δὲ (τερατολογεῖν) Κυνοκεφάλους (λέγοντα) καὶ Στερνοφθύλμους ἢ Μονομάτους. Welck. Æsch. Tril. p. 126. See also the same work, p. 424. See also Wellauer ad Æsch. Suppl. 195.

902. These compound Persian animal-forms probably arose out of, or had some connexion with that beast-worship, by which the Amhaspands, Izeds, and Feruers of Persia were symbolized. See on this subject Kleuker's and Anquetil du Perron's Zendavesta, Heeren's Ideen, Tychsen, and Rhode 'über Alter und Werth einiger morgenländ. Urkungen.' On their connexion with the secret worship of Mithras, see Creuzer's Symbol. T. III. p.—. On the word *τραγέλαφος*, see note in the latter writer's Dionysus, p. 34: also Lobeck's Aglaoph. II. 973.

908. Aetius I. c. 6. p. 10, b. Ὁρφεὺς φησί, δίδου τοῖς αἴμοπτοῖς τοῦ χυλοῦ τῆς ἐλελισφάκου κοκκία δύο. Id. c. 10. p. 12, b. Ὁρφεὺς φη-

σιν ὅτι δὲ χυλὸς αὐτῆς (καλαμίνθης) σὺν ἵσφ ρόδίνῳ μετὰ ψιμμυθίου λειωθεῖς ... τὰ πυρίκαντα θεραπεύει. Agl. I. 748.

909. II. XVI. 203. χθοφ ἄρα σ' ἔτρεφε μήτηρ.

924. Something like this phraseology occurs in St. Chrysostom (quoted by Lobeck, Agl. II. 868.), διὰ τοῦτο ταῦτα λέγομεν τὰ παραδείγματα (de lucerna) ἐν οἷς στρεφόμεθα, ἐν οἷς ἐσμεν, ὡνα καὶ οἴκοι γενόμενοι ἀπὸ τῶν ἐν χεροὶ πραγμάτων λαμβάνωμεν ὑπόμνησιν τῶν εἰρημένων.

928. Eurip. Suppl. 595. πάντ' ἄνδρ' ὅπλίτην, ἀρμάτων τ' ἐπεμβάτην, | μοναμπύκων τε φάλαρα κινέσθαι. Soph. OEd. Col. 1078. πᾶσα δ' ὅρμαται κατ' ἄμ | πυκτήρια φάλαρα πώλων ἀμβαστις.

Ib. Philostr. Imag. II. 7. δδ' (*Memnon sc.*) ἐν τῷ τῶν Αἰθιόπων στρατῷ δεινὸς ἐστηκεν, ἔχων αἰχμὴν, καὶ λεοντῆν ἐνημένος, καὶ σευγρὸς ἐς τὸν Ἀχιλλέα.

Ib. ταῖς τε γάρ ὅψεσι καὶ τοῖς μύθοις πρὸς ἔκπληξιν τερατώδη μᾶλλον ἢ πρὸς ἀπάτην κέχρηται. (Vit. *Æschyl.*)

937. Herodot. II. 49. Ἐλλησι γάρ δὴ Μελάμπους ἐστὶ δέ ἔξηγησάμενος τοῦ Διονύσου τό τε οὔνομα καὶ τὴν θυσίην, καὶ τὴν πομπὴν τοῦ φαλλοῦ. . . . τὸν δὲ ὀν φαλλὸν τὸν τῷ Διονύσῳ πεμπόμενον Μελάμπους ἐστὶ δέ κατηγησάμενος. . . . ἀλλὰ τε πολλὰ ἐστηγήσασθαι Ἐλλησι, καὶ τὰ περὶ τὸν Διόνυσον, ὀλίγα αὐτῶν παραλλάξαντα.

982. II. XXIV. 364. μένεα πνείοντας Ἀχαιούς.

p. 224. Clemens Cohort. I. 2. 12. ὅλοιτο οὖν ὁ τῆσδε ἀρξας τῆς ἀπάτης, εἴτε Δάρδανος δὲ Μῆτρὸς θεῶν καταδείξας τὰ μυστήρια, εἴτε Ἡετίων δὲ τὰ Σαμοθράκια ὅργια καὶ τελετὰς ὑποστησάμενος, εἴτε δὲ Φρὺξ ἐκεῖνος δὲ Μίδας, δὲ παρὰ τοῦ Οδρύσου μαθών.

999. Herodot. VII. 6. Ὁνομάκριτον . . . ἄνδρα Ἀθηναῖον, χρησμολόγον τε καὶ διαθέτην χρησμῶν τῶν Μουσαίον.

Ib. Plato Protag. 316, d. πρόσχημα ποιεῖσθαι τοὺς μὲν ποίησιν, οἶνον Ὄμηρόν τε καὶ Ἡσίοδον, τοὺς δὲ αὖ τελετάς τε καὶ χρησμοφδίας, τοὺς ἀμφὶ τε Ὀρφέα καὶ Μουσαῖον. Philostr. Heroic. II. 19. 693. Ὁρφέα δὲ ἐν πολλοῖς τῶν κατὰ τὴν θεολογίαν ὑπερῆρεν ("Ομηρος"), Μουσαῖον δὲ, ἐν φδαις χρησμῶν. On the connexion of Epimenides with χρησμοὶ, see Höck III. 264.

1017. Orph. Argon. 1335. εἰ δ' αὖ νυμφιδίοις δάροις λέκτρῳ τε κλιθεῖσα | παρθενίνην ἔσχυνεν.

1045. Herodot. II. 64. καὶ τὸ μὴ μίσγεσθαι γυναιξὶ ἐν ἱροῖσι, . . . οὐτοὶ (Ægypt. sc.) εἰσι οἱ πρώτοι θρησκεύσαντες.

1052. On the torch as connected with Bacchic and Osiric mysteries and worship, see Creuzer's Dionysus, pp. 253-4-6. Symb. I. 921.

1064. Athen. XIV. 637, d. ἐξ ὧν καὶ τὴν φαντασίαν εἶχεν ἀστεῖαν, καὶ τὸν ἥχον προσέβαλεν ἀδρότερον.

p. 247. Creuzer's Dionysus, p. 210. "Et constat in θεῶν χθονίων numero habitum esse 'Ερμῆν. Cujus rei in ipsis Bacchicis cætēniis memoria extabat apud veteres Atticos. Qui quidem decimo tertio Lenœorum die semina omne genus in olla coquere atque sacrificare solebant, sive soli Mercurio, sive et Mercurio et Baccho. Variant enim scriptores. Quod sacrificium piacularē fuisse, et Hermeti χθονίῳ oblatum Theopompus refert loco memorabili. . . In illo festorum dierum ritu non minus memorabilis est, si Anubidem spectes, diluvii mentio, quam 'Ερμοῦ χθονίου χύτρα sive olla Mercurio, piaculi loco, pro defunctis oblatæ. Diog. Laert. VIII. 31. τὸν δὲ 'Ερμῆν ταμίαν εἶναι τῶν ψυχῶν καὶ διὰ τοῦτο πομπέα λέγεσθαι καὶ πυλαῖον καὶ χθόνιον.

p. 250. Orestes de seipso in Soph. El. 35, sq. χρῆ μοι τοιαῦθ' ὁ Φοῖβος ὡν πεύστει τάχα | ἀσκενον αὐτὸν ἀσπίδων τε καὶ στρατοῦ | δόλοισι κλέψαι χειρὸς ἐνδίκους σφαγάς. Cf. Ib. 197. 279. 1396, &c.

1157. ἔρρειν. Aesch. Eum. 290. παρημελημένον ἔρρειν. 717. ἡμῶν γάρ ἔρρειν, ή πρόσω τιμᾶς νέμειν. 844. ἄτιμος ἔρρειν τοῦδε ἀπόδεσνος πέδου.

1176. Cf. Orph. h. XLIV. ad Semelen. h. L. ad Lysium Bacch. Plutarch, quoted in Creuzer's Dionysus, p. 248. Ἀργείοις δὲ βουγενής Διόνυσος ἐπίκλην ἐστίν ἀνακαλούσων δ' αὐτὸν ὑπὸ σαλπίγγων ἐξ ὕδατος, ἐμβάλλοντες εἰς τὴν ἄβυσσον ἄρνα τῷ πυλαόχῳ, τὰς δὲ σάλπιγγας ἐν θύραις ἀποκρύπτουσιν, ὡς Σωκράτης ἐν τοῖς περὶ Οσίων ἔρηκεν.

1177. Clemens, quoted in Lobeck (Agl. I. 558.). Ζεὺς δὲ ὑστεροὶ ἐπιφανεῖς κεραυνῷ τοὺς Τιτᾶνας αἰλίζεται καὶ τὰ μέλη τοῦ Διονύσου τῷ Ἀπόλλωνι παρακατατίθεται καταθάψαι· δὸς δὲ εἰς τὸν Παρνασσὸν κατατίθεται. Schol. Lyc. ap. eund. ἐτιμάτο δὲ καὶ διόνυσος ἐν Δελφοῖς οὔτως. Οἱ Τιτᾶνες τὰ Διονύσου, ἀ ἐσπάραξαν, Ἀπόλλωνι παρέθεντο ἐμβάλλοντες εἰς λέβητα· δὸς δὲ παρὰ τῷ τρίποδι παρέθετο, ὡς φησι Καλλίμαχος.

p. 266. Orph. Argon. 907. θύσθα καθαρῶν. 1079. Ταύρους τὸ ἀρδροφάγους, οἱ ἀμειδέα θύσθα φέροντες | Μουνυχίη.

Ib. νεθριδοστόλος, Orph. h. LII.

Pag. 267. For some strange opinions of Grotius, derived from heathen veneration for *wool*, and applied by him to the consideration of the nature of Abel's sacrifice, see Magee on the Atone-  
ment, II. 173, sq. Well might Heidegger observe: " Sæpe vir,  
cætera magnus, ex paganis vilibus talia, obtorto collo, ad explicatio-  
nem rerum rapit; quæ, si proprius intueare, nec cælum nec ter-  
ram attingunt." For some miscellaneous remarks on this subject  
of wool, see Lobeck's Aglaoph. I. 275. 702. 704.

p. 270. *Mystis*. See a supposed representation of her in a plate described by Creuzer, Symbol. III. 99.

1200. Herodot. II. 48. τῷ δὲ Διονύσῳ, τῆς ὄρτης τῇ δορπίῃ, χοῖρον πρὸ τῶν θυρέων σφάξας ἔκαστος, διδοῖ ἀποφέρεσθαι τὸν χοῖρον αὐτῷ τῷ ἀποδομένῳ τῶν συβωτέων.

p. 282. μελισσονόμος. Scholiast. ad Pindari Pyth. IV. 104. ὅτι δὲ τὰς περὶ τὰ θεῖα μύστιδας καὶ Μέλισσας φησὶν, ἐτέρωθι δὲ αὐτὸς φησι. See also Creuz. Symb. III. 354-5. IV. 241. Höck I. 179. 187.

p. 283. Æsch. Eum. 315. ἄγνισμα κύριον 'hostia jure nobis sacra.' Klaus. 515. κύριον μένει τέλος. 919. (Müll. ed.) κύρι' ἔχοντες τὰ θυντῶν, | Μοῖραι ματροκαστιγνῆται.

Ib. Æsch. Eum. 522. (Müll. ed.) τὸν ἀντίτολμον δὲ φαμὶ παρβάταν, ἔγοντα πολλὰ πατόφυτον' ἀνευ δίκαιος, | βιαιώς ξὺν χρόνῳ καθήστειν.

p. 284. Æsch. Eum. 740. ὁδοὺς ἀθύμους καὶ παρδρυθας πόρους | τιθέντες.

p. 285. On the expression *κράτος αἴσιον*, see Kl. Æsch. Theol. p. 47.

1245. On citharædic, flute, and other *nōmes*, see Höck III. 369. 373-4-9. 382.

Ib. Soph. Ulyss. fur. fr. 414. (Dind.). Hesychius, θρεκτοῖσι νόμοις: ἀντὶ τοῦ τροχαῖος. Σ.'Ο. μ. ἔνιοι δὲ κρεκτοῖς.

Ib. Soph. Níptra, fr. 407. Σειρῆνας εἰσαφικόμην | Φόρκου κόρας, θροοῦντε τοὺς "Αἰδονούς νόμους.

p. 294. double adject. ὑπατος δὲ ἀΐων ἡ τις Ἀπόλλων, | ἡ αΠᾶν, ἡ Ζεύς οἰωνόθροον | γέδον δένθόαν κ. τ. ἔ.

Ib. Adj. and part. Ag. 1145. καὶ τις σε κακοφρονῶν | τίθησι δαίμων ὑπερβαρής ἐμπίτνων. 1200. ἐκτείναστα φαιδρόνους.

p. 303. Orph. Argon. 1197. Φερσεφόνην τέρεν' ἀνθεα χερσὶ δρέπουσαν.

1264. Orph. Argon. 32. θρῆνος τ' Αἰγυπτίων, καὶ Ὁστρίδος ιερὸν χότλα. Grammaticus Bekkeri I. p. 349, b. Ἀηδόνειος θρῆνος: Αἰσχύλος θρηνεῖ δὲ γόνον τὸν ἀηδόνιον.

p. 307. Eurip. Bacch. 299. καὶ τὸ μανιάδες μαντικὴν πολλὴν ἔχει. On Bacchic prophetic powers, and other subjects connected with them, see Creuzer's Symbol. III. 126. 214. 223. Höck II. 256.

1281. Non. Dion. XLVII. 41. φιλοστόργῳ δὲ γεραιῷ | ὥπασε λυστιπόνοιο μέθης ἐγκύμονας ἀσκούς.

1290. Non. Dion. XXXI. 52. σὺ δὲ τοῦτον ἔχεις δόμον, ἐμπλεον δρψης.

a Why Pan is added to Apollo and Jupiter on this occasion, see Klausen's Æsch. Theol. pp. 54-133.

1295. In the Eumenides of *Aeschylus* the Furies are perpetually called daughters of *Night*. Cf. 311. 394. 715. 759. 807. 987.
1301. κάλπις. On this word as connected with Bacchic mysteries, see Creuzer's Symbol. III. 441. 460.
1322. On Cretan bowmen, see Höck III. 161.
1325. On Britomartis, or Dictynna, see Höck I. 22. 145-6. II. 158. 165-6-7-8-9. 173-5. III. 315.
1329. Ἐκάτη. Cf. Non. Dion. XLIV. 191-200.
1359. Persuasion. For the temple of PERSUASION, consecrated by Hypermnestra, see Pausanias, Corinth.
1434. Eurip. Bacch. 1100. ἀπορίᾳ λελημένος.
1446. "Illud taceri non debet: Herodotum II. 81. in vestimentorum sacrorum ratione memoranda Aegyptios componere cum Orphicis Bacchicisque atque Pythagoreis. Atqui nemo nescit Pythagoreos potissimum mortem pro secunda valetudine habuisse, et per suas tesseras, in quibus etiam illa ὑγίεια erat, significasse; imprimis autem ab iisdem philosophis τὰ γενέσια, sive natalitia cum morte esse composita, quoniam tunc demum et revera vivere et valere hominem sibi persuaserant: contra priorem illam nascientiam (*γενέθλιην, γένεσιν*) pro turbida et contaminante terrestribus vitiis habebant." Creuz. Comment. in Herodot. p. 57. Höck III. 291.

1498. *Aesch.* Pers. 227. ἐσθλά σοι πέμπειν τέκνῳ τε, γῆς ἔνερθεν εἰς φάες.

Append. p. 373. ιερὰ ἄπυρα. Cf. Höck III. 255.

Append. p. 396. πρὶν ἀν παλαιγμοῖς αἴματος χουροκτόνου αὐτὸς σε χράνη Ζεὺς καταστάξας χεροῖν.

*Aesch.* fr. 329. (Dind.)

On cathartic rites, and the connexion of Thaletas or Epimenides with them, see Höck II. 163. III. 246-8. 257. 264. 278. 282-5. 297-8.

#### CORRECTIONS.

Ver. 193. for ιδού read ιδού

— 208. for Διόνυσον read Διάνυσον

Page 76. for ' to which his convivial habits would naturally incline him' read ' to which convivial habits would probably incline him'

Ver. 876. for αν read ἀν

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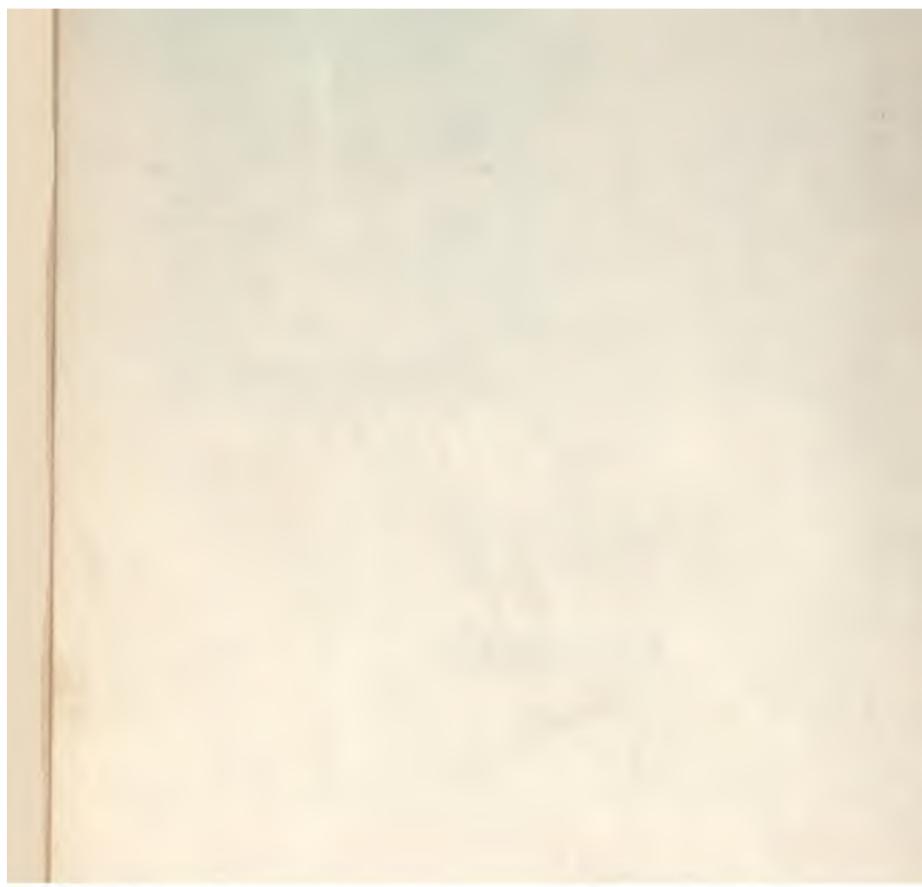
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